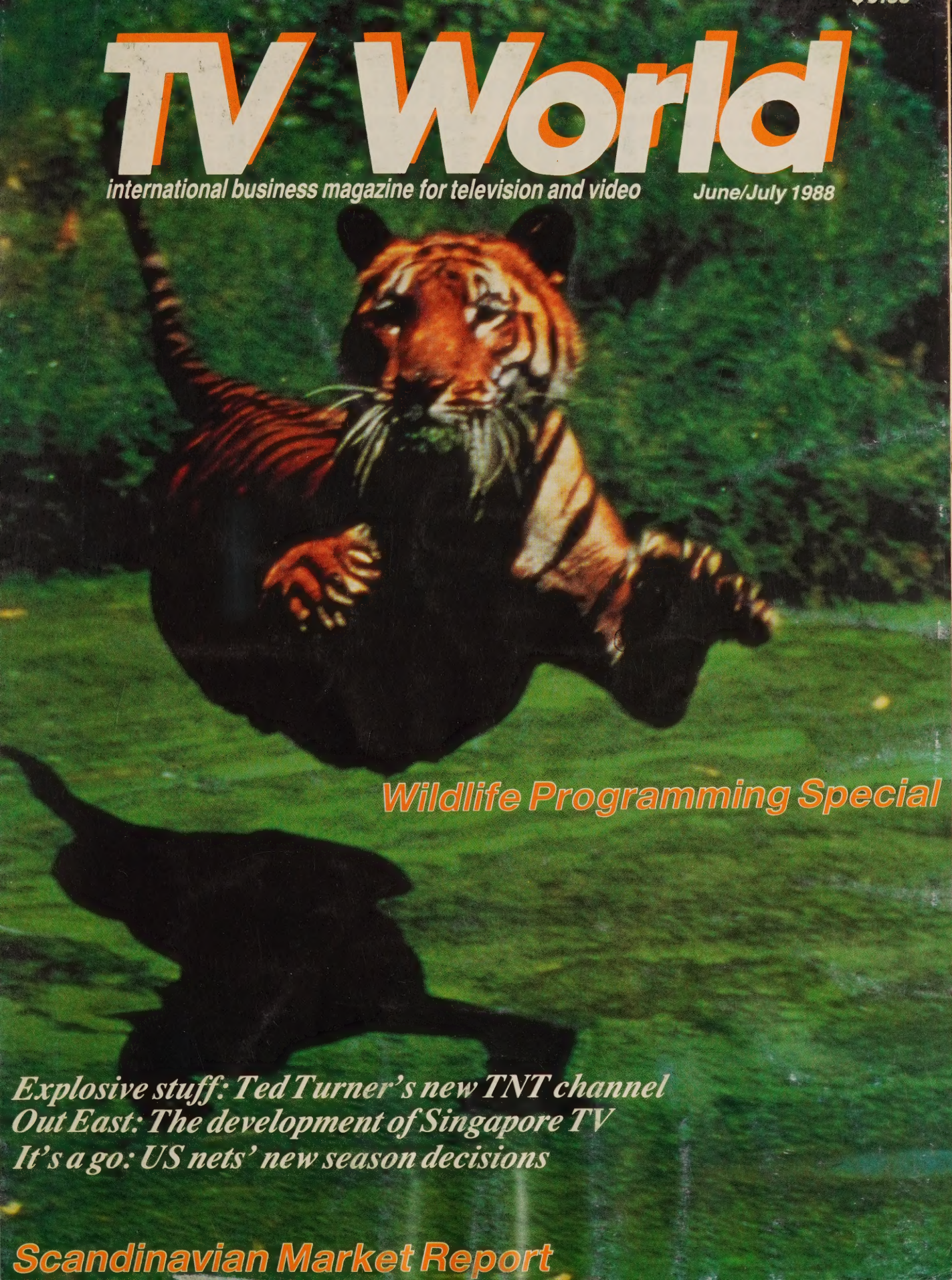
TV World

international business magazine for television and video

June/July 1988



Wildlife Programming Special

Explosive stuff: Ted Turner's new TNT channel
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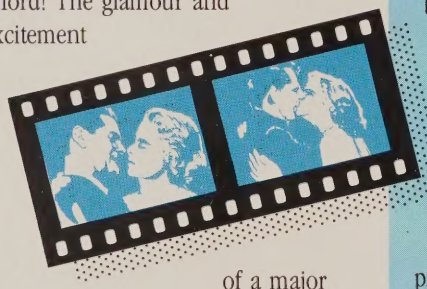

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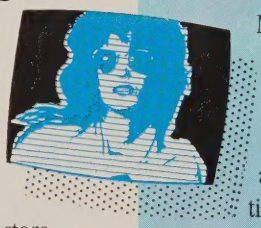

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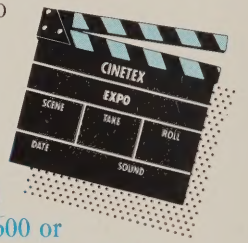

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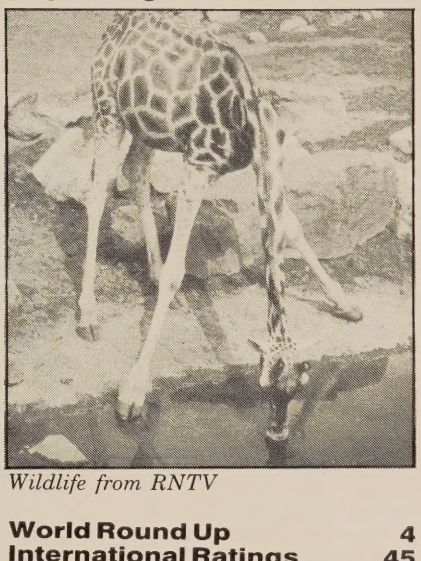

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Marketing excellence

LOS ANGELES: The largest-ever Broadcast Promotion Executives Conference met in Los Angeles last month (June 8-10). Held jointly with the annual Broadcast Design Association convention, the event, themed, Marketing and Design Excellence in a New Age of Broadcasting, delivered one key message: TV competition is now so heated that nothing less than a first-class marketing effort will distinguish one channel from another.

Delegates numbered 2600, up from 2300 a year ago. At press time, the number of international broadcasters attending had not yet been tallied, but their contingent was clearly larger than in previous years. Explains BPME board member Nancy Smith, vice president, communications at Canada's Global Television Network: BPME/BDA is the only event of its kind in the world. As privatisation leads to more competition, the need for promotion becomes critical."

To stimulate excellence, convention organisers went outside broadcasting for key sessions, which included a look at how Hollywood promote movies, analysis of AT&T's ad campaigns and a review of recent political advertising in the US. International events included a look at European TV Design and a review of promotion in Australia and the UK.

In addition to the workshops, an exhibition hall featured 57 production, specialty advertising and promotion firms. There were also 30 hospitality suites and 10 programming rooms where syndication companies met with client stations executives and screened fall promo campaigns.

Those 10 programming rooms represented one of the bigger growth patterns of the BPME/BDA convention, according to BPME executive director Lance Webster. In previous years, syndicators staged hour-long presentations for their clients. This year, they manned rooms through the whole of each convention day, making one-on-one and small-group meetings much easier.

Kathy Haley

THE Editor's LETTER

We are living in exciting, and fast-moving times. Barely a week now goes by without some important broadcasting development taking place. The latest rocket launch by Ariane down in the South Pacific took place after the Rupert Murdoch announcement that he will be taking four channels on the SES Astra satellite, and must have reassured all concerned when it went up successfully, as Ariane is also due to launch Astra in November. Then the UK government threw the industry into shock by announcing that it is considering putting BBC2 and Channel 4 up onto the two spare transponders that will be available on the BSB DBS satellite. As this will not only free up terrestrial frequencies for new commercial channels, but also bring in guaranteed revenue to BSB in its early stages in the form of transponder rental, as well as tidily use up its spare capacity, this may well have been in government minds for a while, despite the semmingly off-the-cuff tone in which the proposition was delivered.

Two other big new media stories that are beginning to boil are the ambitious project from Arabscene to launch a multi-language satellite service across Europe – apparently 20 years in the planning, and covered in this issue of TV World, Ted Turner's new cable channel TNT, which he plans to build into a "fifth US network."

Making no headlines, but momentous in their own way, are developments in France and Ireland. In France, local broadcast television is taking off, with one station – TLT Toulouse – already on air, two more due to begin in July, in Lyons and the Haute Savoie and four more by the end of the year, in Avignon, Perigord, Montpelier and Angers. There are also two satellite-to-cable theme channels – films and documentaries – on the Compagnie General des Eaux slate. CGE is a shareholder in Canal Plus.

And in Ireland, the Department of Communications is readying itself to grant up to 30 MMDS licences to allow microwave operators to beam 11 channels into Irish homes. This will be the first major spread of MMDS to take place in Europe, and as such will be a valuable testing ground.

Alison Horewood

EEC to view ARD

BONN: ARD is considering making a package of 1500 films it purchased in 1984 from MGM/UA available to other TV stations in order to avoid European Community anti-trust litigation. The package cost $80 million and includes 1350 choice productions ranging from the classics of the 1930s to a range of comedies, thrillers and westerns from the 1970s and 1980s. It also includes the 13 James Bond films and ten new productions per year until 1999. The last license will not end until the year 2013.

An EEC group has been studying whether the size of the package and the 15 year terms of the licenses adversely affect private channels in West Germany. In the worst possible case, the contract could be set aside.

ARD is considering creating windows within its license period during which private stations would be allowed to purchase licenses from them. Under the terms of the contract, sales would not be allowed by ARD, but would be the right of Ted Turner, who purchased the MGM catalogue, or Kirk Karkorian, the owner of MGM/UA.

The possibility of purchasing limited licenses would most affect RTL Plus, which has had difficulty obtaining product due to the domination of the market by distributor Leo Kirch, one of the owners of competitor SAT 1. Kirch has the German television rights for 15,000 films and 50,000 hours of television product. ARD lawyers have said the EEC group is "visiting the wrong address" in investigating anti-trust violations.

ARD denies it bought the package to dominate the market, but rather as an easy way to supply its national and regional networks, first and third channels, and satellite channel Eins Plus with an unlimited supply of films. The purchase was also valuable because the number of broadcasts is unlimited. Due to the assortment available, ARD is able to broadcast 380 films a year on its national network, and to compile retrospectives of artists and directors.

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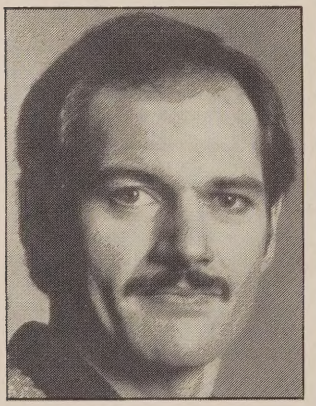
PEOPLE

George Russell is the new chairman of **ITN** (Independent Television News). He replaces Paul Fox who recently joined the **BBC** as MD of Television.

Manson International has appointed a new VP and five directors. Chuck Marshall is the new VP Distribution, Teri Grochowski is Director of Marketing, Maura T Hoy, Director of International Sales, Karen Lederman, Director of Market Activities and Director of Music Services and Andrea S Miller has been made Director of International Sales.

David Champtaloup has been appointed the Senior VP of **Freemantle International.** He was previously VP, International for **Children's Television Workshop.**



Dennis G. Tilton.

Dennis G Tilton has been appointed International Technical Manager for **Consolidated distribution.**

Andrew Coker has been appointed Head of Sport and Roma Felstein has been appointed Commissioning Editor of Women's and Lifestyle Programming for BSB's Now channel.

The Rupavahini transmitters at Pedro.

Peak of popularity

COLUMBO: When the Japanese helped Sri Lanka to establish its powerful television system – Rupavahini – six years ago, the NEC contractors from Japan selected the island's highest peak right in its centre to transmit Rupavahini programmes. The Japanese gift worth some R 500 million not only reached the whole of the 25,000 sq mile island but a large portion (larger than Sri Lanka) of Southern India.

The Pedro Peak on which the transmitting towers are erected is 8,227 feet and Rupavahini is now becoming aware of the possiblities of making money out of the transmissions that reach this vast population in India. Whilst very little of Doordarshan's transmissions are Western orientated programmes, Sri Lanka Rupavahini does broadcast a large variety of Western and American television features such as *Dynasty, North and South,* top musical shows and beauty contests. "This is the fare that many Indian viewers would like to see and we intend to provide some of that. Companies selling internationally known products should be able to sponsor and pay some of these fare," said a source from SLR.

One on-going show which has produced high ratings in Sri Lanka and in South India is the *Crosby Show.*

Media monopoly?

BUENOS AIRES: The Argentine government submitted on April 27 a new broadcasting draft law to Congress under which newspaper and magazine owners would be allowed to buy radios and television channels. The law would also permit the privatisation of channels 11 and 13 of Buenos Aires. In the TV field the state would retain control of ATC Channel 7. A summary of the bill released states that "any person or institution, for the first time in Argentine history, can become the owner of broadcasting media." Article 45 of the present law forbids owners of print media to be granted television and radio licences in order to avoid "monopolies of sources of information" – something that has been criticised in the past. Under the new initiative, a single owner can hold licences of up to 14 media and an unrestricted number of cable TV circuits although in this last cases the licences are limited to two in the same area "to preserve pluralism".

The draft law also allows for free reception of satellite waves by all users and permits broadcasters to decide on the programmes and their contents.

A national broadcasting council will be created to effectively apply the law and will be made up of a president and six members elected by the government free among candidates proposed by the Lower House. The council will distribute licences and control the application of the law.

In brief

BANGKOK: The new government TV channel of Bangkok, Channel 11, started broadcasting in April. Set up to broadcast news, educational and cultural programmes, it received broadcasting equipment grants to the sum of 330 million baht from the Japanese government. It will also be cooperating with public agencies to provide a public news service.

BUENOS AIRES: Spanish TVE director Pilar Miro visited Mar del Plata (seaside resort of the Buenos Aires Province) at the end of April to announce that she would be signing contracts with state channels ATC 7, 11 and 13 for the exchange of information between Spain and Argentina. She said that the aim behind the contracts would be to "co-produce documentary series and full length features because we have plenty of things to 'tell' together". She added that the contracts would include sending Argentine technicians to attend TV Institutes in Madrid.

BERN: German speaking Switzerland is to have regional television programmes in a few years times, financed through advertising. SBC (Swiss Broadcasting Corporation) will be responsible for television channel, which is yet to be set up.

WARSAW: Polish TV is to begin co-operation with ABC in the US. A formal agreement was signed in New York by Janusz Roszkowsi, Chairman of the Committee. One of the results of the agreement will be a joint Warsaw-Chicago programme. An agreement with CNN was also included and Polish journalists will also be able to make use of technical services at the US information Agency.

OTTAWA: Videotron, one of the largest cable companies in Canada, is reportedly increasing its European cable involvement.
Vidéotron has cut a deal with Cie Générale des Eaux, the parent company of Région Cable of France to increase its stake from 10 to 35 per cent. Videotron has been pushing its Videoway interactive cable network, which apparently will have an impact on Region's 39 systems.

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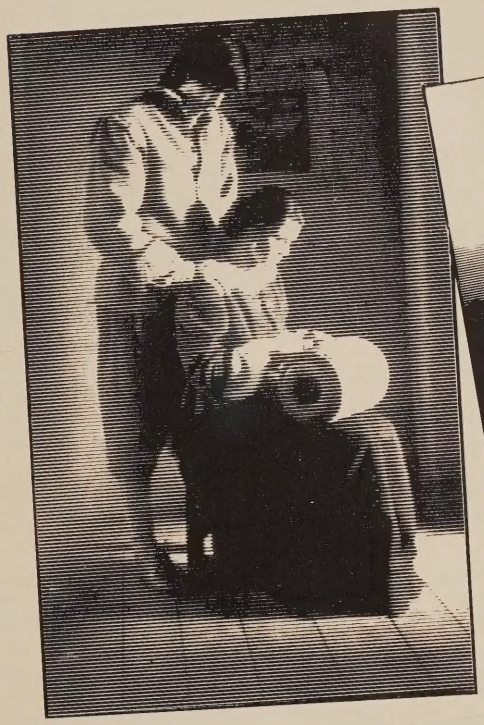

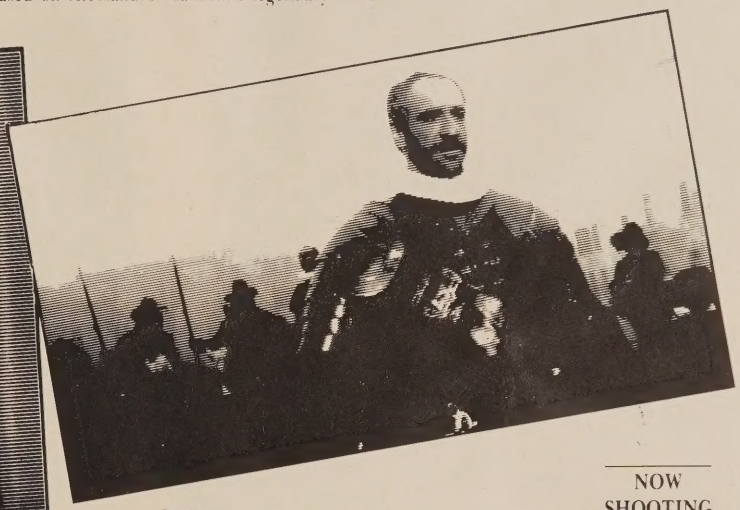

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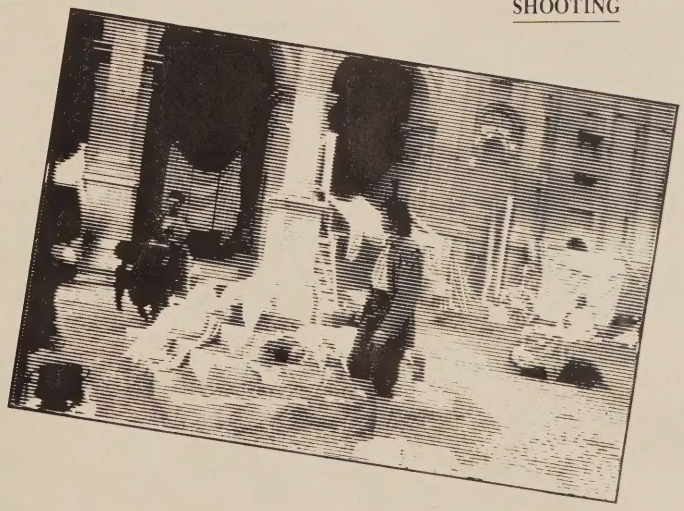

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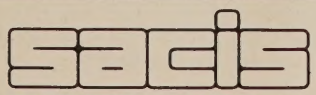

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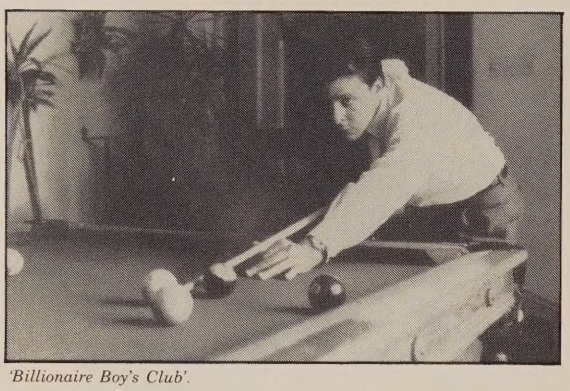
New deals from MIP. . . New deals from MIP

ZDF completed a number of deals including the sale of 14 episodes of *Hals uber kopf* to Australia, *Das Erbe der Guldenburgs* to **ITV** (UK) and Singapore and Italian network **RAI** bought 75 episodes of *Soko 5113* and 15 silent movies set to music by ZDF.

ITC made a number of major deals including the sale of three



'Billionaire Boy's Club'.

mini series to **ITV,** *The Billionaire Boys Club* to **Reteitalia** and **Retteuropa** and further contracts were signed between ITC and **TVE** of Spain. ITC has also reached agreement with **Panarecord** in Italy to start up an ITC video label.

NHK (Japan) agreed a multi million dollar three year deal with **WTN** (World Television News) providing NHK access to WTN coverage of international breaking news worldwide, as well as US domestic news coverage.

Fries Entertainment signed package deals with a number of broadcasters including **Vision Plus** in Malaysia, **Canal Plus** in France, Israeli TV (**IBA**) and **Scansat.**

The **BBC** claimed to have exceeded the £7 million (US$12.6 million) sales it clocked up for MIP '87. Programme sales that included Finland, Turkey and Denmark and co-production deals with National Geographic and Japan and Australia on a new series *The Midas Touch* helped to boost the final total.

Two new **CBC** movies were good sellers: *Breaking all the Rules* and *Mama's going to buy you a Mockingbird* were sold to a total of six countries including New Zealand. Other sales included the sale of *The Nature of Things* to 11 countries including France, Italy and Holland.

Link Licensing sold over 14 hours of animation to **Guangdong TV,** China and **TVNZ** took 30 hours of programming from the Link catalogue. Sales were also finalised with **Fuji Network, SBS** (Australia) and Bulgarian TV.

Music Box concluded deals with **Yorkshire TV, Canale 10** in Spain, **TVN** (Norway), **NHK, RTP** (Portugal) and **USA Cable Network** for its music programming and packages.

Coral Pictures Corporation sold 10 of *The Best of Your Show of Shows* to UK's **Channel 4.**

Harmony Gold sold two mini series *King of the Olympics* and *The Man who Lived at the Ritz* to 30 countries. The 6 hour mini series *Around the World in Eighty Days* sold in 10 countries and 'numerous' sales were concluded with other product that included *The Secret Identity of Jack the Ripper* and *Animals of Affairs.*

A total of 14 countries bought **Orbis Communications'** *Kidsongs* and further deals included the sale of *Spiral Zone* to 12 countries (that included Japan – an unusual deal in that the Japanese produced American animated series was sold back to Japan!) and *Bob Vecker's Wacky World of Sports* sold to 13 countries.

NBD (UK) concluded a number of major deals including the sale of 50 hours to Australia, US$½ million worth of business in Japan and sold *Max Headroom* to **Mexico** and **Columbia.**

Reeves Entertainment Group announced record sales for its TV shows. Sales figures were put at nearly US$1 million and the deals included the *That's Incredible Special* to Asia, Brazil and the Middle East. **Sky Channel** will also be transmitting over 100 hours of Reeves programming over the next three to five years.

Territories that finalised deals for **Weintraub's** packages included New Zealand, Seychelles and Belgium and the deals for the *Christmas Special with Luciano Pavarotti* with the US, Yugoslavia, Finland France and Ireland. The show was also sold to **Global TV** in Canada and for home video in Brazil.

Filmoption made the first Quebec pre-sale to the US **Discovery Channel.** The deal includes a new Canadian wildlife series and a one hour special on the moose.

D C Follies was bought by South African **Cable M-Net** Television from **Syndicast Services,** the show's distributor.

First time at MIP for **Producer's Group International** and it reported sales of the *Mount Royal* series to New Zealand, Africa, Venezuela and Hong Kong. Sales of *Wok with Yan* to the UK and Spain were also amongst the deals concluded.

Cinar announced a co-production agreement with French production company **Dune** and **Canal Plus** for its new animated programme *The Frog Show* and sales included *The Wizard of Oz* to **ITV** and the pre-sale of *The Frog Show* to **Fox Lorber** in the US.

Cimadis confirmed deals with Africa, Asia and Latin America with *Curiocity, Zap* and its new animated series, *Inventions.*

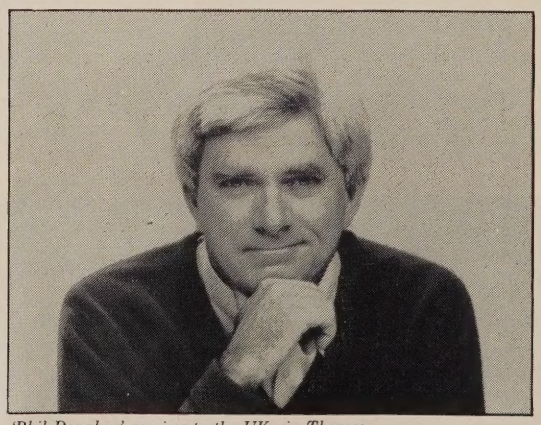
Via le Monde signed a big co-production deal with **TFI, RISR,** the French daily **Le Monde** and **Radio Canada** for five one hour programmes titled *Five Hurdles for a President.* The series will study major challenges facing the next president of the US.

Wacko Entertainment Corporation and the **South Australian Film Corporation** announced the confirmation of a co-venture deal to produce a four hour mini series, *Golden Fiddles.*

Cine Group sold *Bande à Ovide* to Venezuela and Argentina and pre-sold *The Flying Bears* to **FR3** in France.

TV Ontario sold 20 hours of programming to TV2 that included *Nature Watch* which has also been ordered by **Singapore Broadcasting Corporation Television Espanola** bought *The Science Edition 1 and 2* and **HTV Wales** and **Anglia TV** both purchased *Vista: The Greenhouse Effect.*

America's Top Ten was sold to 18 foreign territories by **All American Television, Odeon TV** in Italy is amongst the buyers.



'Phil Donahue' coming to the UK via Thames.

Palladium finalised a deal at MIP that means the US chat show host Phil Donahue will be hosting five live shows for **Thames TV** in the UK in September.

New deals from MIP. . . New deals from MIP

Telefilm Canada represented 65 Canadian companies and noted "tremendous growth in co-production interest". **Filmline,** for example, firmed up several co-production deals at MIP, both of them four hour mini-series, *The Sound and the Silence,* about Alexander Graham Bell starts shooting in September with **Yorkshire TV, PBS** and Canada's **CTV** and **RAI 2** is co-producing with Filmline on a mini-series on the life of Canadian race car driver Gilles Villeneuve who died in 1981.

Hellthaler International sold its jazz catalogue to **RTBF** (Belgium) and amongst other deals a homevideo deal was wrapped up in the US and five titles sold to Spain.

ABC Distribution sold 52 episodes of *Moonlighting* to French speaking Switzerland **(SSR).** Other deals finalised at MIP included *Out on A Limb* to **ITV,** *Baby M* to Korea, Australia, Brazil and Peru and seven ABC motion pictures to Singapore.

Sacis sold *Un Palco alla Scala* to **Filmpac** (Australia) and **Juan Derchi** (Argentina). Further deals included the sale of mini-series *Budding Father* to South Korea, Bulgaria, Greece and Turkey.

Itel sold a total of US$4.5 million of programming including 72 hours of drama to Japan, *Tales of the Unexpected* to Italy **(RAI2)** and France **(FR3)** and *The Attic* to 12 countries.

NVC Arts International is to co-produce a Laurence Boulting film, *Street Artist* with **Calandra** of Barcelona. Shooting begins in the autumn in London, Paris and Barcelona.

Radiovision International sold over 228 hours of music programming at MIP including 46 hours to Portugal and 25 hours to the Philippines. *The Atlantic Records* special programme also sold well.

Deals concluded at MIP for **Fremantle International** included sales of *The Magic of David Copperfield* to eight countries, *USA Today* to Australia, Philippines and Argentina and a Fremantle TV movie package to five countries, including **La Cinq** (France) and **BBC.**

Fuji Eight has reaped US$2.3 million worth of deals this year, with sales on 20 programmes at MIP. The Middle East and France in particular picked up on titles such as *Button Nose* and *Pollyanna.*

US$1 million worth of sales were estimated for **Paragon International** at MIP. *Degrassi Junior High* proved to be the big seller again with multi episode deals being closed with Germany, Portugal and China. China picked up a total of 46 hours of programming from the company.

Sales agents for **Grampian** Television, **Richard Price TV Associates** reported that *OIL* has been sold to 40 countries and *Pure Strength* was purchased by Israel, Singapore and Nigeria. RPTA also claimed the largest single deal at MIP with the sale of 57 episodes of *The Professionals* to **La Cinq.** The deal is thought to be worth between US$3-4 million.

Deals finalised at MIP for **Ralph C Ellis Enterprises** included 65 half hours of *Profiles of Nature* to **Domovideo Spa** in Italy, and 30 episodes to *ED* of Holland. 13 hours of *Cities* were taken by **The Discovery Channel.**

Jim Henson Productions has licensed the US cable rights of *Fraggle Rock* to **Turner Broadcasting** and a four year agreement has been reached where TBS has been given exclusive US telecast rights to *The Muppet Show.* **Channel 5 Video** has acquired the UK video rights to *The Storyteller* **(TVS Films/HIT production).**

'Lincoln': for the home video market.

Atlantis Releasing made a number of deals including *Ray Bradbury Theatre* to six countries, *The New North* to the **Discovery Channel** and *Cowboys Don't Cry* will have its world television premiere on the **Disney Channel** this summer. *Northern Light* was sold to broadcasters in Israel, China, USSR and Denmark.

'Making Opera': Went to BBC and Belgian TV.

The mini-series *Lincoln* was sold by **Consolidated** to **Palan Ent** who will handle worldwide distribution for the home-video market. **India TV** bought *Anastasia* and a home video deal with **Sfinx** of Japan was concluded for *Animated Classics 2.*

Granada TV International sold more than 1,100 hours of programming and made a number of new distribution and co-production ventures including a mini-series production of *A Tale of Two Cities* with **Antenne 2** and a co-production of the movie *Dead Men Walking* with **HBO Showcase.** Sales included **TVNZ** taking 65 hours of programming and **The General Music Company** of Israel has taken a package of 16 titles for releases on videocassette.

Films Transit sold *Cole Palen's Flying Circus* to **Canal Plus** and amongst other deals sold *Making Opera* to the **BBC,** and Belgian TV and *The Journey* was sold to **PBS.**

The largest ever Franco-Canadian co-production was announced at MIP between **Nelvana Productions** and **Ellipse** (production arm of Canal Plus), the companies will be producing 39 half hour episodes of *Babar,* plus a feature film. Total value to the deal – which is planned to go to 65 hours – is US$25 million. The series is being produced in association with **FR3** in both French and English. Nelvana also reported deals with Israel, Greece, Germany and Scandinavia.

UK sweeps up at Banff

CONTINUING to weave an intricate web from the strands of both culture and commerce, the Banff Television Festival succeeded in reaching new peaks during its ninth annual week dedicated to celebrating the best the industry has to offer. There were more competitive entries (430 from 24 countries), a record 800 participants, and more of the collaborative deals which have given this mountain "experience" its unique reputation.

As usual, attendees were treated to a mix of seminars, social events, workshops, retrospectives, and competition screenings which followed the well-established Banff format. In addition, presentations on *High Definition Television* and *Captioning* marked a move into the hitherto untouched technical realm.

Stimulated perhaps by the US writers' strike, an unusual number of co-production discussions and deals took place at the Festival headquarters in the comfortable Banff Park Lodge.

International honours were distributed globally with a *Salute to Australian Television* coinciding with that country's bicentennial; an *Outstanding Achievement Award* to NHK citing that network's technological and programming accomplishments; and a *Lifetime Achievement Award* to Jeremy Isaacs for the leadership which he gave to Channel 4 during its first five years. Festival Director Jerry Ezekiel reflected a widespread feeling amongst delegates when he said "Channel 4 Television, and the complete body of quality work with which Jeremy Isaacs is associated, are a beacon for those who believe in television's potential for excellence.

As if to further prove the point, Channel 4 won the *Grand Prize* with *Baka: People of the Rain Forest.* Produced by Dja River Films, it is a warm and intimate portrait of an African pygmy family. Said jury member Michel Bongiovanni, "It transcended its category and every other category."

British producers dominated the competitive awards, taking home five of the 10 Rockies in the regular categories. Canadians garnered three, while Sweden and the US took one each. In addition, special jury awards went to three productions from the Netherlands, Australia, and Canada. ■

GORDON MARTIN in Montreal

'Degrassi Junior High': Winner of the continuing series section at Banff '88.

BANFF TELEVISON FESTIVAL 1988 AWARDS

GRAND PRIZE
Baka: People of the Rain Forest
Dja River Fims and Channel Four (UK)

TELEVISION FEATURES
Shadow on the Earth
BBC (UK)

LIMITED SERIES
The Horse's Eye
Sveriges Television (Sweden)

CONTINUING SERIES
Degrassi Junior High
Playing With Time Inc./Taylor Productions/CBC (Canada)

SOCIAL & POLITICAL DOCUMENTARIES
The Falklands War: the Untold Story
Yorkshire TV (UK)

POPULAR SCIENCE PROGRAMMES
Vista: the Greenhouse Effect
TV Ontario (Canada)

ARTS DOCUMENTARIES
Bopha!
Daniel Riesenfeld (US)

DRAMA SPECIALS
Sweet As You Are
BBC (UK)

TELEVISION COMEDIES
The Comic Strip Presents . . . The Strike
Comic Strip Ltd. (UK)

PERFORMANCE SPECIALS
Music in Camera; Facade
BBC (UK)

CHILDREN'S PROGRAMMES
L'Homme qui Plantait des Arbres
Societe Radio-Canada (Canada)

SPECIAL JURY AWARDS
Foster Child
National Film Board (Canada)
Tudawali
Barron Films (Australia)
State of Welfare
AVRO (Netherlands)

Prix Jeunesse

THE 1988 edition of the biennial children's programming festival took place in Munich between 1-11 June. Many countries were participating for the first time including Madagascar, China, Mexico and Vietnam, while others were observing, from Benin, Nicaragua and Bolivia.

The following prizes were awarded:

News and Current Affairs
Children in South Africa
VPRO-TV, Hilversum

Animation
Mr Bohm and the Herring
Sveriges TV, Stockholm

Entertainment
Class Wars
BRT, Brussels

Drama
Anne of Green Gables
Wonderworks, Pittsburgh

Without Category
Mosquito - First Love
ARD/Sender Freies Berlin
French Kiss
NRK, Oslo

UNICEF prize
A Couple of Charlies
ITV/Central TV, UK

UNESCO prize
Kazoo
Danmarks Radio, Copenhagen

Full report to follow in August *TV World*

Very Useful Handbook

Please alter the following information in your 'Very Useful Handbook' (Europe), under Sweden.

Fax number of TV2: 660 8332
Head of Acquisitions: Bengteric Nordell
Head of Co-productions (TV2): Hans Bonnevier

UK goes Telethon crazy

Coordination was everything, reports Jenny Caldwell

TELEVISION shows which aim to raise money for charity by asking viewers to phone in and pledge money are becoming increasingly common around the world. On 29 and 30 May, ITV staged its marathon 27-hour fundraising show entitled *Telethon '88*, and I was given the chance of running the "back room operation". Since February, I have been on secondment from the accountancy firm of Peat Marwick McLintock to Thames Television – a world of drama and crisis far removed from auditing and taxation!

Thames Television has run Telethons before – in 1980 and in 1985. However, the 1988 event was the first one in which the sixteen ITV companies united to stage a national event spanning the whole network. A national coordinator was therefore required.

My first task was to accompany Alan Bushell (Head of Programme Finance at Thames) on a three-week whistle-stop tour of all the television companies to describe how the event was to be organised and how the responsibilities were to be shared. It had already been agreed that the programme was to be divided into half hour units, comprising a 20-minute national programme hosted by leading UK presenter Michael Aspel, followed by a 10-minute regional "opt-out". Also on the tour were representatives of the other major parties vital to all Telethon planning – British Telecom, National Westminster Bank and Autofile. British Telecom dealt with all the communications networks and supplied volunteers to man the phones; NatWest supplies the banking volunteers who input data into the computer system, which calculated the total money raised; Autofile wrote the computer programme and supervised the installation of terminals.

Gradually all the fine details of each phone site were established – from how many power points were needed, to where the volunteers would be fed! Overall, there were 23 pledging centres, 2,300 phone lines and over 10,000 volunteers. For every company, I then provided briefing notes and checklists for the phone volunteers, the financial coordinators and the site coordinators. Updates, keeping the regions informed of all important developments, were then distributed to all concerned on a fortnightly basis.

One of the Telethon's main priorities was to ensure that money raised in a particular television area would be spent in that area. For this reason fourteen different area trusts were established and all became registered charities. For credit card donations, each television company was issued with a unique Telethon credit card merchant number for each of the three main card companies. However, it was always anticipated that the majority of viewers' pledges would be paid in the form of cash. In order to give the viewer as many ways to pay as possible, it was arranged that donations could be made at any high street bank, any post office, at branches of nearly fifty building societies and by post. Thus, money could be flowing in from any one of 20,000 sources – and of course 20,000 posters had to be printed and distributed saying that donations could be made at those sites. Fortunately for me, all the complex VAT and corporation tax implications were dealt with by tax specialists at Peat Marwick McLintock.

Detailed contingency plans had to be drawn up for every possible failure. Between myself, Nat West, British Telecom and Autofile, we planned for failure of telephone exchanges, computer hardware, data networks and power, and drew up procedures for bomb threats, evacuations and hoax calls. Some individuals with a gambling instinct even began to offer odds on failures occurring!

Eventually, D-Day arrived and I was installed in the "bunker" at London Weekend Television which was to be the nerve centre of the whole operation. About 20 people from the various companies involved manned the operation. In addition to the TV monitors which enabled us to see what was being broadcast to the nation, we had numerous computer screens showing us what was happening in every region, to the local scoreboards. However, I was not chained to a computer terminal for the entire 27 hours and was able to visit the Connaught Rooms, from which the London 10 minute opt-out was broadcast. It was also the London phone site with 500 pledge lines open at peak times.

My job as national coodinator also meant that when the coin-counting machine broke down, I had to help out scoring and counting over £15,000 in loose change donated by visitors to the Connaught Rooms – and that is about eight sackloads of coins! I also spent a short time on the mail-out operation – since every viewer who pledged cash is being sent a form telling him/her how to pay, together with a letter of thanks from the patron of the Telethon, HRH The Prince of Wales.

Richard Dunn (Thames MD) with Barrie Sales, Mary and Kenneth Baker (Education Minister).

Back at the bunker, faxes were being received on an hourly basis from British Telecom showing how the phone traffic was fluctuating. On the first evening during peak time, nearly 60,000 calls per 15 minutes were received, and by early Monday morning approximately £6 million (US$10 million) had been pledged. To everyone's surprise and delight the level of phone calls on Monday evening reached 360,000 per 15 minutes. In the last hour, there were more than five million call attempts. However, not one telephone exchange was lost under this pressure, and all data networks remained in tact throughout the whole event – our contingency plans in care of disaster were left untouched.

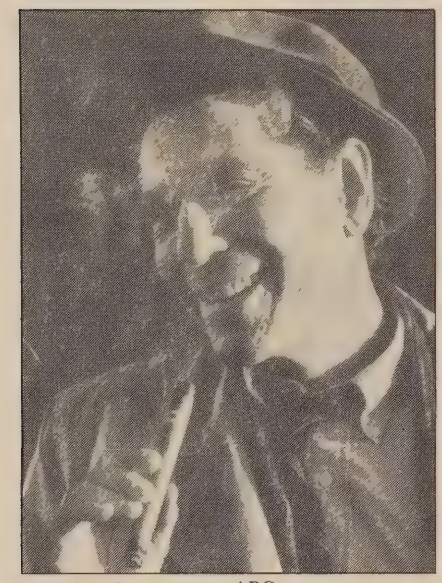
When the programme ended at 22.00 hours a new world record has been set for a television fundraising show – the national total stood at more than £21 million (US$39.8 million). As the money flows in, and the trustees deliberate over the grant applications, plans are even now being made for the next Telethon, whenever that may be. ■

Jenny Caldwell is Assistant Manager on a general practise dept at Peat Marwick McLintock.

Nets trawl i

As the full season looms ahead with the writers' strike unresolved, the networks' new lineups need to stem the driftaway to alternatives, Peter Broderick reports.

NBC, CBS, and ABC announced their new schedules for the 1988-89 regular season, even though there was great uncertainty – due to the writers' strike – about when the season would start. Because of the strike, CBS was forced to abandon its plan to start the new season somewhat earlier than usual on September 5. When Kim LeMasters, president of CBS Entertainment, announced the new schedule in late May, he claimed that CBS could begin the season by mid-October if the strike was settled immediately. Two weeks later the strike still had not been settled (although negotiations had resumed between the Writers Guild of America and the Alliance of Motion Picture and TV Producers), and it seemed likely that November was the earliest that all three of the new schedules could be on the air.



'Murphy's Law: new at ABC

The serious danger that the strike holds for the networks is that their audience may erode even further than it already has. Viewers may switch to alternatives (such as cable television and home video) and could be hard to win back.

The total number of 24 new shows announced by the three networks is only slightly higher than the 22 added to the schedule at the beginning of the 1987-88 season. However, the number of cancellations during the past year was high, since approximately 30 new shows were introduced midseason.

During the last year NBC consolidated its ratings dominance over the other two networks. After convincingly winning the ratings battle during the 1987-88 regular season, NBC triumphed in the May Nielsen sweeps by the largest margin of victory any network has enjoyed in the past nine years.

The network emerged with a 14.8 rating and 26 share, while CBS had a 12.0 rating and 21 share, and ABC had an 11.6 rating and 20 share. Compared with their ratings a year earlier, NBC's and ABC's were up slightly, while CBS's were down significantly.

Despite its substantial lead over the other two networks, NBC is not resting on its laurels. Traditionally the number one network changes its schedule the least, but NBC will have more new shows next season than ABC, and as many as CBS, NBC's eight new series include five one-hour series, and three half-hour comedies.

Among them is *Empty Nest,* a spin-off from NBC's hit comedy series *The Golden Girls*, which *Empty Nest* will follow in the schedule on Saturday night. NBC is hoping to emulate the success it had this past year with *A Different World,* the spin-off from *The Cosby Show*. By following the top-rated *Cosby Show* in the schedule, *A Different World* became the second highest-rated programme.

NBC also hopes to benefit from previous successes with several other

'A Fine Romance': screwball comedy

New ABC Shows

Murphy's Law (drama) – George Segal stars as an unconventional insurance investigator with a less than exemplary past. With the support and help of his roommate, a feisty Eurasian model, he is determined to make something of his life again. Produced by New World Television. (60 mins.)

Knightwatch (drama) – The Knights of the City is a community watch organisation of young people that fights for justice. MGM/UA Television. (60 mins.)

A Fine Romance (drama) – In the tradition of screwball comedies, this series is about a divorced couple who travel throughout Europe together as they host a television series. Anthony Andrews plays a reserved Englishman, and Margaret Whitton is his outrageous American ex-wife. An Indie Prod production in association with Phoenix Entertainment and New World Television. (60 mins.)

The ABC Saturday Mystery Movie (drama anthology) – A rotating series of mystery adventure films. In one strand, Peter Falk will reappear as Columbo, the homicide detective. In the second strand, Burt Reynolds will star as a retired New York cop who moves to Florida to become a private investigator. The third strand will feature Lou Gossett, Jr. as an anthropology professor, who leaves the classroom to travel the world in search of mystery and adventure. A Universal Television production. (120 mins.)

Incredible Sunday (reality-based series) – From the makers of *That's Incredible!*, this series will include stories from around the world about triumphs over adversity, breakthroughs in science, and displays of heroism. A Reeves Entertainment production. (60 mins.)

Roseanne (comedy) – Comedienne Roseanne Barr plays a blue-collar, working woman in the 80's, juggling husband, kids, and her job. From Carsey-Werner Productions. (30 mins.)

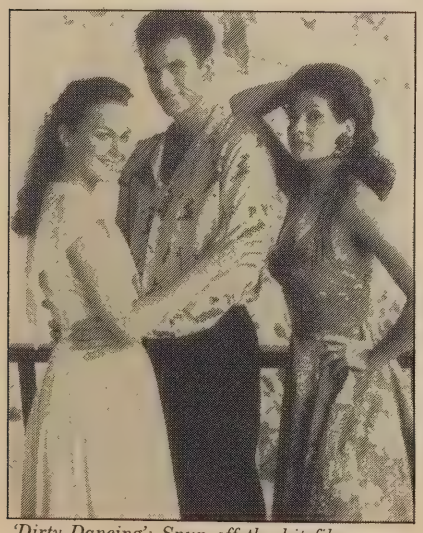
new season fare

series; *Something Is Out There* – based on the highly-rated mini-series; and *Dear John,* based on the successful BBC series, features Emmy Award-winner Judd Hirsch, former star of the hit series *Taxi.*

The 19 series renewed by NBC include 11 of the 18 highest rated shows on television: *The Cosby Show, A Different World, Cheers, The Golden Girls, Night Court, Alf, LA Law, Matlock, Amen, In the Heat of the Night* and *Family Ties.* NBC also has two shows, *Highway to Heaven* and *My Two Dads,* that it intends to find a place for midseason. Among NBC's cancellations were: three of the five shows it introduced at the beginning of last season – *Private Eye, J J Starbuck,* and *A Year in the Life*; as well as *Crime Story; Our House; Aaron's Way; The Bronx Zoo;* and the *Beverly Hills Buntz.* The critically acclaimed *The Days and Nights of Molly Dodd* is not on the fall schedule, but has an outside chance of becoming a back-up series. Two long-running series, *St Elsewhere* and *The Facts of Life,* had the luxury of making graceful exits, since their fate was known far enough in advance to allow final episodes to be produced.

Of the three networks, NBC is the only one to claim that it can still start its fall season on time (September 19) if the writer's strike is settled by July 1.

Another reason that NBC is in a better position than its rivals in terms of the strike, is that it is planning to broadcast the Olympics in September, and the World Series in October, which will lessen the ratings impact if the start of some of its regular programmes is delayed by the strike.



'Dirty Dancing': Spun off the hit film

Counterprogramming

ABC and CBS didn't release their new schedules until the week following NBC's announcement, which gave them an opportunity to make counter-programming adjustments. ABC will have three new one-hour drama series, a two-hour "mystery wheel," a half-hour sitcom, and a one-hour reality-based series. *The ABC Saturday Mystery Movie* will be a series of mystery adventures, starring on alternating weeks Burt Reynolds as a private investigator, Lou Gossett, Jr as an anthropologist, and Peter Falk, returning as Columbo. ABC hopes to recapture the success of *That's Incredible* with its new series *Incredible Sunday.*

Included among ABC's renewals are: *Growing Pains, Who's the Boss?, Moonlighting, Head of the Class, NFL Monday Night Football, Full House, Hooperman,* and *thirtysomething,* as well as four series that were introduced this past spring: *China Beach, The Wonder Years, Heart Beat,* and *Just the Ten of Us.* Among the cancellations were five of the eight new shows with which ABC began last season: *I Married Dora, Buck James, Once a Hero, Dolly and The "Slap" Maxwell Story* (the critically acclaimed dramedy). Also cancelled were *Spencer: For Hire* and *O'Hara.* Unlike the other two networks which will use current series as back-up for next season, ABC will use four new series in this role: two half-hour sitcoms – *Coach* and *Have Faith;* the hour-long *Studio 5B,* and *The Robert Guillaume Show.*

By waiting to announce its schedule until after its rivals had revealed theirs, CBS had the chance to make last-minute adjustments in response to the other networks' plans. While the majority of shows on the NBC and ABC schedules are dramas, three of CBS' five new shows are comedies.

CBS executives were candid about recent problems the network had encountered, and have designed the new schedule to alleviate them. Kim LeMasters admitted that the network

continued on p14 ►

New CBS Shows

Close to Home (comedy) – A teenage girl and her father adjust to being alone after her mother (his wife) leaves to discover herself. A GTG Entertainment production. (30 mins.)

Dirty Dancing (comedy) – A romantic comedy based on the hit film. During the mid 60's, two headstrong young people, from opposite sides of the tracks, work together and dance together at a summer vacation resort. A production of Vestron Television and The Steve Tisch Co. (30 mins.)

Murphy Brown (comedy) – Dick Van Dyke and his son Barry Van Dyke play a father and son with a turbulent relationship, who work side-by-side to keep a struggling theatre company going. A GTG Entertainment production. (30 mins.)

Mary Tyler Moore series (title to be announced) (comedy) – about the separate and shared lives of an independent divorcee (Mary Tyler Moore), a recently widowed man (Edward J Moore), and their contrasting families, which will soon combine. To be filmed with a single camera and no laugh track. An MTM Enterprises, Inc. production. (30 mins.)

Almost Grown (drama) – follows the ups and downs of the relationship of a couple through three tumultuous decades. From the 60's to the 80's, a heavy emphasis is placed on the music that binds them together through dating, mating, maturing, and enduring. A Universal Television production in association with Atlantis Films. (60 mins.)

Paradise (drama) – A gunfighter, living in a decaying mining town in California during the 1890's, unexpectedly inherits his sister's four young children. Together they survive and evolve as a family. A Roundelay production in association with Lorimar Television. (60 mins.)

TV 101 (drama) – A high school journalism teacher decides to bring the school newspaper into the television age. While putting together stories, his students learn about television reporting and about themselves. A GTG Entertainment production. (60 mins.)

Nets' new fare

▶ continued from p13

had major deficiencies in the 20.00-21.00 slot, which is critical to ensuring audience flow to CBS programmes from 21.00-23.00. To rectify this, CBS has changed its 20.00-21.00 programming on four different nights. The second problem was that there weren't enough half-hour comedies on CBS. The new schedule doubles the number of these to eight. Finally, CBS, traditionally watched by an older audience, is seeking to broaden its appeal. Four of the new series – *TV 101, Dirty Dancing, Close to Home,* and *Paradise* are expected to appeal to a younger audience. Two other series – *Murphy Brown* and *Almost Grown* – are aimed at an upscale, young adult audience.

Future success

Like NBC and ABC, CBS is also hoping that past successes will breed future ones. Both Mary Tyler Moore and Dick Van Dyke will return to prime time with new comedy series, and a half-hour series will be produced based on the hit film *Dirty Dancing*.

Among CBS's renewals are: *60 Minutes; Murder, She Wrote; Newhart; Designing Women; Beauty and the Beast; Wiseguy;* and *Tour of Duty*. Prime time soap operas *Dallas, Falcon Crest,* and *Knots Landing* will also return. CBS executives considered changing their format to self-contained episodes, but finally decided to continue serialising them. Four current series will be back-ups for the new season: *Jake and the Fatman; Kate and Allie; Simon and Simon;* and the critically acclaimed *Frank's Place*. Gone from the new schedule are *The Smothers Brothers Comedy Hour, Eisenhower and Lutz, My Sister Sam, High Mountain Rangers,* and the prizewinning *Cagney and Lacey* after a six-year run. Of the nine new shows that CBS began last season with, only three are on the new schedule.

Two of CBS newsmagazine series *48 Hours* (which finished 88th in the regular season ratings), and *West 57th* (which finished 96th) had been rumored to be in trouble because of low ratings,

New NBC Shows

Something Is Out There (drama) – A beautiful, mysterious woman joins forces with a street-smart Los Angeles cop to track down a murderous, elusive monster from another planet. Based on the highly-rated mini-series of the same name. With special effects by John Dykstra and a monster by Rick Baker. Columbia Pictures Television. (60mins).

Midnight Caller (drama) – an outspoken, ex-cop-turned-urban-folk hero hosts a controversial, late-night, radio call-in show on crime prevention. A Lorimar Television production. (60 mins.)

Tattinger's (drama) – Stephen Collins plays a popular New York restauranteer, who is a friend of many of the city's movers and shakers. The cast also includes Blythe Danner, Mary Beth Hurt, and Jerry Stiller. Produced by the Paltrow Group (Bruce Paltrow was executive producer of *St Elsewhere*), NYLA, and MTM Enterprises, Inc. (60 mins.)

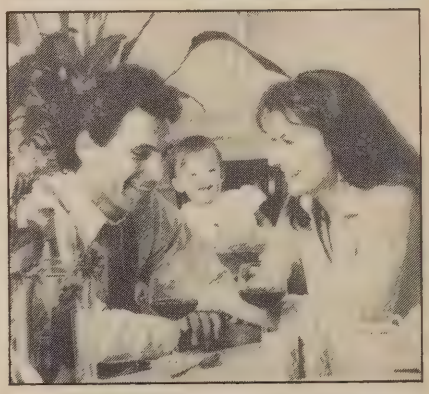
The Magical World of Disney (anthology) – A mix of rotating series (such as *The Absent-Minded Professor* and *Davy Crockett*), movies, and specials (such as *Parent Trap 3* with Hayley Mills). NBC executives believe they can do better than their counterparts at ABC did with a similar series titled *Disney Sunday Movie,* which was cancelled because of low ratings. A Walt Disney Company production. (60 mins).

Unsolved Mysteries (reality-based series) – Robert Stack hosts this series which will examine unsolved cases, featuring reeanactments at the scene of each crime. Viewers will be encouraged to contact the police with any relevant information. According to NBC, five suspects were apprehended and a missing heir was located as a result of tips from viewers in response to earlier special telecasts of this programme. A Cosgrove-Meurer production. (60 mins).

Baby Boom (comedy) – Kate Jackson stars as a high-powered executive who suddenly must become a mother to a child left in her care. Based on the successful film of the same name. Sam Wanamaker, and the twins who played the baby will repeat their film roles. A Finnegan-Pinchuk production. (30 mins.)

Dear John (comedy) – Judd Hirsch plays a man who finds himself suddenly single after receiving a "Dear John" letter from his wife. Based on the popular BBC series. A Paramount Network Television production. (30 mins.)

Empty Nest (comedy) – A recently widowed pediatrician and his two daughters (played by Kristy McNichol and Dinah Manoff) become neighbours of *The Golden Girls;* who will make guest appearance on this spinoff. A Witt-Thomas-Harris production. (30 mins.)



More from the new network line-ups include from top to bottom: 'Studio 5B', 'Baby Boom', 'thirty something' and 'No place like home'

but they will both be back next season. It is unclear whether a consideration in their renewal was the fact that, like the highly-rated *60 Minutes,* neither of these series requires Writers Guild writers. Next season, CBS will continue to have three hours of prime time news programming. ABC's single hour of prime time current affairs *20/20* will return, and the network has announced plans to present a new one-hour news programme in prime time, starting next January. NBC has no such programming on either its present or future schedules.

Both NBC and ABC have "reality-based" hour series on the new schedule. NBC's *Unsolved Mysteries* – which grows out of a sporadic series of specials NBC ran over the last two seasons – will feature re-enactments of crimes. ABC's *Incredible Sunday* appears to be a revival of *That's Incredible!*

Each of the networks has two movie nights in the new schedule. They will all compete by showing films on Sunday night, and then each of them will have a movie night to themselves.

Leading suppliers

Independent television producers have again done better than the major studios in the battle to supply the networks with programming. Next season independents will produce 28 hours of prime time series, while the major studios will produce only 21 hours. In recent years, independents have been much more successful than in the past when the major studios were the primary supplies of prime time programming. The leading supplier for next season will be Lorimar Television with seven hours of programming. Second will be Universal with six 1/2 hours, followed by Warner Bros. Television, MGM/UA Television, and New World Television, with three 1/2 hours each; and Stephen J Cannell Productions, Paramount Television, and GTG Entertainment, each with three hours.

Among these companies, several made particularly impressive progress. MGM/UA Television began last season with a single series (*thirtysomething*) on the air. It has been renewed, and mid-season replacement *In the Heat of the Night* has been picked up. In addition, two new MGM/UA series – *Knightwatch* and *Baby Boom* – have been ordered. The new GTG Entertainment (former NBC head Grant Tinker's partnership with Gannett) managed to sell three series to CBS.

Lorimar indicated that it had not given up on several of the series that weren't renewed by the networks. Possible pickups of *Our House* and *"Slap" Maxwell* are being discussed with cable television programme services. And *The Days and Nights of Molly Dodd* and *Aaron's Way* are also possibilities for cable distribution, if NBC doesn't utilise them as backups during the new season. Certain cable services, such as the USA Network and the new Turner Network Television, may be able to afford to pay enough money to make possible the distribution of a mixture of new episodes and reruns of former network series.

Fox Broadcasting Company, which runs the fourth commercial network, also released its schedule for the upcoming season. Although Fox now only runs programmes two nights a week, its schedule parallels that of CBS, NBC, and ABC in several ways. One of its new shows – *City Court* – is a spinoff from a successful series – *21 Jump Street* (one of the highest rated shows on the Fox network). Another of the new shows – *Angels '88* – is a recycling of a previous hit series – *Charlie's Angels. Page One,* another new show (although currently scheduled just for the summer) is a one-hour, human-interest, reality-based programme. The fourth upcoming programme is *Fox Movie of the Week,* which will present a mix of telefilms, mini-series, and theatrical features.

In addition to these new shows, Fox will renew its entire Sunday night line-up, which includes *21 Jump Street, America's Most Wanted, Married . . . with Children, "It's Garry Shandling's Show," Duet,* and *The Tracey Ullman Show.* In contrast, Fox will cancel its entire Saturday night line-up, including *Werewolf, The Dirty Dozen, Boys Will Be Boys,* and *Family Double Dare.*

The most significant change planned by Fox is the expansion of its schedule next spring from two nights (Saturday, Sunday) to three nights (with the addition of Monday night). The only programme announced so far for this night is the *Fox Movie of the Week.*

Fox, ABC, CBS, and NBC are all now operating in a situation of great uncertainty. They don't know when the new season will begin or how many of their new shows will survive. More importantly, they have no way of knowing how much further the percentage of Americans watching network television will decline. ■

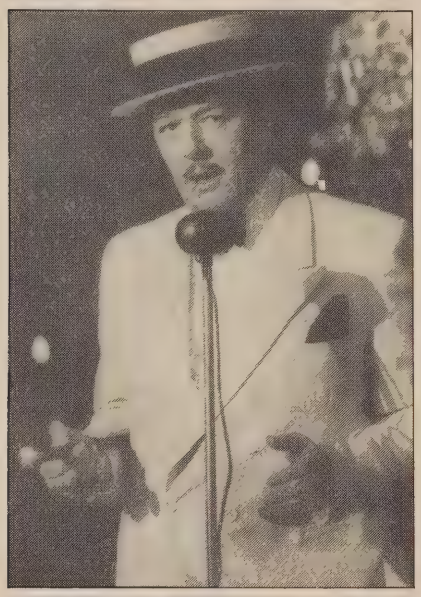
'Paradise': new from Lorimar

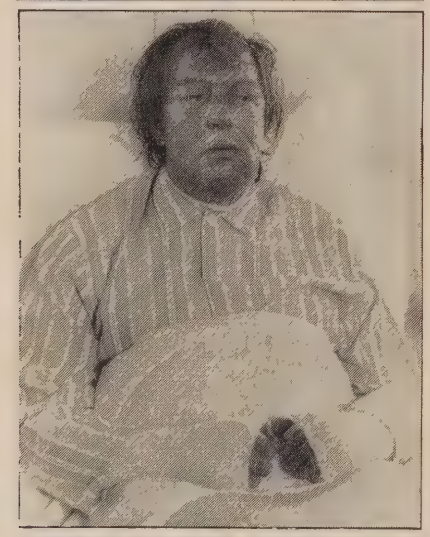
High ratings: '21 Jump Street'

New Fox Shows

City Court (drama) – This spinoff from *21 Jump Street* features an ensemble of young prosecutors and public defenders. A Stephen J Cannell production. (60 mins.)

Angels '88 (drama) – Picking up where *Charlie's Angels* left off, this series focuses on four young actresses who suddenly find themselves out of work when their television detective series is cancelled. They then decide to put what they have learned about detective work to good use by taking on real cases. From Aaron Spelling Productions. (60 mins.)





Top and middle: The fantasy and reality of 'The Singing Detective'. Bottom: 'Degrassi Junior High'.

Public outcon

INPUT '88

Fostering quality is the main aim of this showcase event, reports Peter Broderick.

THIS YEAR's International Public Television Screening Conference (INPUT) began with *The Singing Detective* and ended with *The Singing Tortoise*. These two unique programmes marked opposite ends of the remarkably broad spectrum of material shown during the five intensive days of screenings held in Philadelphia this May. *The Singing Detective* is an amply-budgeted BBC miniseries with a detective who prowls the dark streets of post-war London, while *The Singing Tortoise* is a very modestly budgeted folk tale made in Togo, that places a talking turtle at the centre of a power struggle in a small African village.

However different, these two programme were selected for the same reason – their originality. Each year, INPUT showcases many of the most interesting and innovative new television shows from around the world. While some of the programme presented have been made for commercial or semi-public systems, most have been produced for public television.

Like the programme it presents, INPUT is unique among television conferences. It is neither a market nor a festival, although it has some elements of both. Its location changes each year (alternating between North America and Europe), and it has no paid staff. Its goal is to foster the international exchange of quality programme and programming ideas.

The vast majority of the schedule at every INPUT is devoted to screening/discussion sessions. Programmes are shown in groups, and then provocative aspects of each programme are discussed with their makers. These discussions, which are intended to stimulate the consideration of new creative approaches and the reconsideration of conventional ones, sometimes turn into fiery debates.

This year more than 600 television professionals – a mixture of executives and staff (mostly from public television organisations), and independent producers – came to INPUT from across the globe. 80 programmes were screened from 30 different countries. As has been true at past INPUTs, there were substantial numbers of programme from the United (17 programme), England (13), France (9), and West Germany (8). The most dramatic increase was in programming from the Third World. In addition to single programmes from Chile, Colombia, Gabon, Mexico, Niger, Tanzania, Tunisia, Uruguay, and Togo, there were two programmes from Peru, four from Brazil, and eight from Cuba.

While extremely diverse in style and format, many of the programmes from Third World countries were linked by a common approach. Jean-Jacques Jespers (a senior current affairs producer for Belgium's RTBF), who helped select programmes for this year's INPUT, described much of the work shown from these countries as "committed programming" – shows with certain objectives and aimed at certain audiences. Whether documentaries or soap operas, they depict social problems in the hope of changing society. The Cuban documentary *Children of Debt* reveals that children in Third World countries are born with a heavy burden of foreign debt on their backs. It ends with a young Peruvian girl, picking through a garbage dump, calling for people to unite.

Jespers also cited the striking use of traditional sayings and metaphors in the African programmes. In *The Singing Tortoise,* much of the meaning is conveyed by the saying "Ill luck does not provoke man, yet man provokes ill luck." This is sung over and over by the tortoise, and serves as both an initial prophecy and the final moral of the story.

Differences and similarities among programmes at INPUT are often quite revealing. As dissimilar as *The Singing Detective* and *The Singing Tortoise* are, they both mix fantasy and reality, blurring the border between them. And both make significant and unexpected use of musical numbers. Another fascinating pair of programmes shown this year was *Carl Lange* (a Norwegian telefilm about a man who is falsely

ne of

suspected of raping a child) and *The Secret File of Citizen K* (a BBC documentary about an American journalist wrongly labelled a security risk by the CIA and FBI). Both programmes show how abuses of government power can damage individuals. One uses a traditional documentary approach to describe a chain of events in a linear and very straightforward way. The other uses actors in a fictional story to present the protagonist's state of mind in an intentionally ambiguous and subjective way. Those who saw both programmes had the chance to consider the pros and cons of these two contrasting approaches to similar goals, and decide which programme would: reach a larger audience, require more effort by viewers to understand, or have a greater impact?

Degrassi Junior High (co-produced by the CBC in Canada and PBS in the US) and *Network 7* (from Channel 4 in England) use strikingly different methods to reach teenage audiences. The former is a weekly half-hour serial that follows a group of 13-year-olds at school, and shows how they deal with sexuality, drugs, dating, and peer pressure. While focusing on serious contemporary issues, it utilises a traditional television format and familiar comic devices. *Network 7* is a weekly two-hour, current affairs magazine show. Its unique use of bold graphics to comment on and anticipate segments sets it apart from conventional television programming. Its concerns – ranging from gossip and underwear to bulimia – mirror those of many teens. It treats these topics in a fresh and frequently irreverent way.

While *Degrassi Junior High* is trying to give an old form new life by injecting it with significant content, *Network 7* is determined to pioneer new formats to reach its audience. *Network 7's* segment on bulimia eating binges followed by self-induced vomiting – combines a starkly photographed portrait of a young bulimio with a Video Fact Sheet, which presents the key facts about this condition using fast-paced graphics. As producer Jane Hewland explained at INPUT, the Video Fact Sheets were devised as a way to avoid having to sandwich basic facts into documentary pieces over meaningless filler shots.

Another revealing contrast was presented by two current affairs shows – Sweden's *Top-Score* shown at INPUT dealt with gypsies in Sweden, a highly sensitive subject. The first episode described gypsies (especially "non-Nordic" ones) as noisy and filthy with unusually high rates of criminality, and showed them living in hotels at the taxpayer's expense. This episode was labelled racist and fascistic by leading journalists and academics, and aroused so much controversy that second episode was produced during which these critics were allowed to make their case.

Striptease portrays the realities of Belgian society in a non-judgmental way. Each hour-long monthly episode presents four different documentary portraits – most often of average people who have never been in the media spotlight. The people are presented as neutrally and candidly as possible without any commentary – for viewers to react to as they choose. One of the segments shown at INPUT portrayed Martha, a 93-year-old woman living by herself in a rest home. Although the segment contains very few facts about her, it gives a sense of the dignity, determination, and beauty that is possible in later life. These segments of *Top-Score Magazine* and *Striptease* take very different approaches to informing viewers – the former marshals facts in an attempt to persuade; the latter encourages us to be acute observers so we can make up our own minds.

'Network 7': Irreverent.

While *Striptease* and *Network 7* were among the few examples of innovative formats for continuing series seen at INPUT this year, there were a number of fresh formats to be found among the non-series programmes. *Fighting Terrorism: Inside the National Security Council* (from US public television station KCET) is a chillingly authentic simulation of a secret meeting of the National Security Council. Members of the Council (played by leading figures experienced with national security issues – such as a former CIA director) are confronted by a nuclear terrorist threat, and must decide how to respond. The Council comes very close to starting a nuclear war. By placing former and current officials in such a crisis situation, the show reveals a great deal about decision-making "at the pinnacle of diplomatic, military, and political power in the United States."

Another unusual format was that of *Private Hotel,* a programme made for Belgian television. It is a quasi-documentary about the experiences of six convicts in prison. It mixes actual interviews with simulations of events that have happened, and staged scenes that could happen. In one simulation, the real prisoners have an improvised conversation with a real priest. In one of the staged scenes, a prisoner dances with an inflated, life-sized female doll. By mixing such material with real documentary footage, the programme tries to show the prisoner's lives from their point-of-view. This hybrid was so well-received by the public when broadcast in Belgium, that it was subsequently shown in movie theatres.

Tony Harrison's "V" (from England's Channel Four) is a fascinating example of how to put a poem on television, and a long and complicated one at that. Tony Harrison was given the opportunity to create a scenario for his poem, and came up with a well-integrated combination of newsreel material, shots of various environments, and footage of the poet reading his own work to an audience. The resulting synthesis does justice to the poem's imagery, richness, and passion.

The Enchanted Way is a telefilm from YLE in Finland that presents the world view of a five-year-old with an especially vivid imagination. Set in the spring and summer of 1917, the programme skillfully intermingles the fairies and fantasies of daydreams with the confusions and conflicts of family life. Consistently inventive and frequently funny, the programme gives keen insights into a child's psychology.

A number of programmes shown at INPUT this year had previously tested the limits of what can be broadcast in their countries. During the three weeks before it was aired by Channel Four, *Tony Harrison's "V"* was the subject of much controversy because of its explicit language. In fact, two of the BBC producers at INPUT said that the BBC would never have broadcast it. In Peru, *The Disappeared Ones* was not shown after threats were made to blow up television transmitters. A political music video, it uses a Ruben Blades song and powerful images to evoke the fate of the thousands of Peruvians who have "disappeared" for political reasons.

AIDS: Changing the Rules was

continued on p18 ►

Narrow casting Kiwis

After taking 18 months to award the TV3 licence, now the NZ government announces complete deregulation, Lyn Williamson reports.

A SURPRISE change announced by New Zealand's Labour Government at the end of April to deregulate the country's broadcasting system has angered some elements of the industry who spent millions in attempts to secure a warrant for a third television channel.

In the main, however, reaction to Broadcasting Minister Richard Prebble's change in policy was favourable, even to the extent where one major daily paper featured a cartoon of Prebble with the caption "I must have goofed badly . . . everyone is pleased with me."

It took him less than an hour to announce that the recent 18-month battle over broadcasting warrants at a cost of more than $10 million was no longer valid. TV3 spent a fortune gaining their warrant to broadcast next March and says it welcomes the competition, but it can afford to do so, say critics because they along with Television One and Network Two will dominate mainstream TV market on the VHF band.

Because New Zealand lacks the population density of America and other parts of the world, cable is seen as an unlikely venture and because direct satellite is too expensive, narrow-casting is the obvious way to go.

A number of groups have already begun work on setting up a narrow-casting system although to date only Sky Media, headed by New Zealand *Listener* editor, David Beatson, and TVXTRA, a deal between TVNZ and the Lion Corporation, have made their plans public.

Using TVNZ's satellite feeds and facilities outside the organisation's normal working hours, TVXTRA will supply the Lion Corporation's hotel chain with sport and rock music. The subscribers will have decoding devices on their videos to pick up the signals.

Programmes will be recorded at a set time during the night and played back the following day through the subscriber's normal television monitor.

Sky Media however is keen to get into the wider home market and has already approached the Deco Corporation about broadcasting from its Northern Television studios. The facilities there provide a ready made station, ideal for anyone wanting to begin broadcasting in a hurry.

Beyond these few details Sky Media is keeping its plans very much under wraps. TVXTRA on the other hand is more forthcoming.

The Auckland independent production company Communicado will provide the programming for TVXTRA.

"We've been working with TVNZ and the Lion Corporation on this for about 18 months," says the company's managing director Neil Roberts, who hopes to launch the operation in August.

"It's not just a matter of grabbing a satellite feed and throwing it together. We are making proper programmes with presenters using the best overseas material and eventually adding live New Zealand sport. Live rugby is obviously a big attraction.

"We will be starting off with sport and music. They are the obvious ones to go for considering the (hotel) outlets, and our programming will be pretty much aimed at a male audience.

But already Communicado is looking at the wider implications of its involvement with narrow-casting and its links with TVNZ and the Lion Corporation.

Meanwhile it is feared by many people that broadcasting will succumb to being governed by the advertising dollar.

Not so, says Prebble, who is to set up a new statutory authority, the Broadcasting Commission, to help the government meet clearly defined social objectives in broadcasting, and run a scheme funded by the public broadcasting fee to provide funding for locally made television programmes.

Funds will be open to competitive bids by TVNZ, TV3 and independent programme makers, but state broadcasting is best placed to take the largest share of these production dollars.

There are still plenty of questions to be answered about this new broadcasting policy, one of the main ones being, what rules will govern it, and will there be a quota system for local programming?

Everyone waits with interest to see the government's next move, or as one independent producer put it: "We're like everyone else in the industry – daily something new happens. It's a developing story . . ." ■

INPUT '88

► continued from p17

broadcast on public television in the United States, although it is far more explicit than previous public television programming on sexuality. None of the commercial networks in the US had the courage to show it. This candid presentation of the facts about AIDS includes a very funny demonstration with a banana of how to use a condom. One of the most daring programmes at INPUT came from Spain. *The Paraphiles,* an episode from a 150-part series on health issues, deals very explicitly with sexual deviation. Sadomascochism, exhibitionism, voyeurism, and fetishism are all described and illustrated. The programme uses doctors to explain these deviations, and provide a framework for understanding them. Yet many in the large audience at INPUT were shocked by the programme, and no one could think of another country where it would be possible to broadcast it. Franco was undoubtedly spinning in his grave.

INPUT gives no prizes, but every year certain programme seem to emerge as popular choices. *Fourteen Days in May,* the BBC documentary abvout a young black man waiting to die on Death Row in Mississippi, was well-received, as were: *Home from the Hill,* another BBC documentary about Colonel Hilary Hook's fascinating return to England after 50 years in India and Africa; *The Honour of All,* a US docudrama (in which the real people play themselves) about the successful struggle of the Alkali Lake Indian Band to overcome alcoholism; *Eddie Holm's Second Life,* a Danish telefilm which skillfully uses humour to deal with issues of life and death are dealt; *Steps* (made for the US public television series *Alive from Off Center*) which places a group of American tourists in the Odesa Steps sequence from *The Battleship Potemkin* as the Cossacks are abut to fire on the strikers; and *Pina Bausch,* a documentary made by Chantal Akerman for France's Antenne 2 about the innovative choreographer.

Both *The Singing Detective* and *The Singing Tortoise* were also well-received. The former was seen by a large audience and got a tremendous response. The latter had a smaller number of viewers due to its place in the schedule, but also gained enthusiastic admirers. Both programmes are truly innovative and brilliantly realised. The programmes shown at INPUT this year should provide enough inspiration and ideas to last those who attended until INPUT '89 in Stockholm next May. ■

TNT ignites

Ted Turner is looking to make a major impact on the US consciousness with his new cable channel. Kathy Haley reports on the preparations.

THE LARGEST new network in the history of American cable TV – Turner Network Television – will blast-off on October 3. Backed by some of the biggest cable operators in the US and headed by Ted Turner, the industry's most successful entrepreneur, TNT aims to carve out a place – after a gradual, five-year build – among major prime-time programming services in the US.

Whether a cable network can attain that lofty goal is a matter of debate among cable observers, who note the difficulty Fox Broadcasting Co. is having, with its larger circulation, at gaining a real foothold. Still, even if TNT falls short of becoming the "fifth network," its creation is sure to affect programme suppliers in two ways: Another significant buyer of miniseries, movies, specials and eventually series now stands at the table and, its effort will most likely spur competing cable networks to upgrade their own programming.

TNT's programming mix will initially be heavy on movies – seven a day during the week and even more on weekends. Children's programming will air from 06.00-09.00 and 18.00 to 20.00 weekdays.

Most of TNT's programming will come from the library of 2,000 MGM, RKO and pre-1948 Warner Bros. movies Turner Broadcasting acquired when it purchased MGM/UA two years ago. That library also includes some classic cartoons and series, including *Tom and Jerry, Bugs Bunny, Daffy Duck, Gilligan's Island, Man From UNCLE, Daktari, Then Came Bronson, Medical Center* and *Chips*.

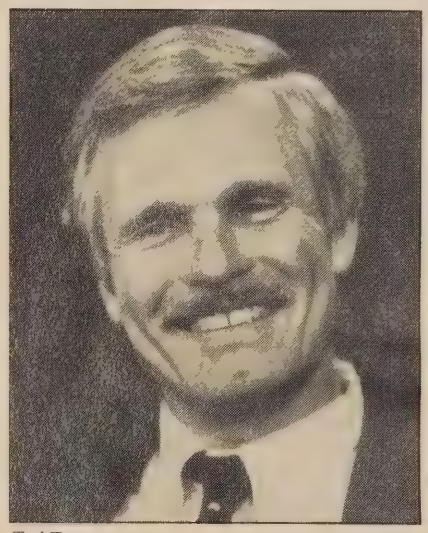
In addition, the network has picked up 120 off-network half-hours of Jim Henson's *The Muppet Show* and 96 off-HBO half-hours of that same producer's *Fraggle Rock*. Turner Broadcasting also owns rights to five Lorimar programmes, available starting in 1989, and picked up when TBS spun off the MGM lot to that company. They are *Dallas, Knots Landing, Mayberry RFD, My Favourite Martian* and *The New Dick Van Dyke Show*.

TNT's greatest impact, however, is expected to come in prime time, where it plans to bring new visibility – and revenue – to cable by airing big-event specials, monthly during 1989, twice monthly in 1990 and weekly in 1991. By 1992, says executive vice president Scott Sassa, the weekly specials will punctuate 250 nights a year of original programming, including series.

At press time, TNT executives were busy acquiring projects to fill its 1989 specials slots. Pickups include a remake of *A Man For All Seasons*, starring Charlton Heston and Sir John Gielgud, which will be produced by Heston's Agamemnon Films and British Lion.

Also licensed is *The Last Missile*, a film about nuclear disarmament starring Martin Sheen and Kris Kristofferson and produced by Sheen's Symphony Pictures Television and ITC Productions. Symphony Pictures has agreed to produce additional made-for-TV movies for TNT.

A third acquisition, and the first foreign programme to be bought by TNT, is *Captain James Cook*, an eight-hour miniseries tracing the adventures of the 19th century explorer who discovered Australia. It stars Keith Michelle, who starred in a made-for-TV version of *Henry the VIII*, and Fernando Rey.



Ted Turner: aims to carve himself a place in US prime time.

Distributed by Paris-based Revcom Television, Captain James Cook is a coproduction of Revcom, Australian Broadcasting Corp., Spain's RTVE, Germany's Galaxy and the UK's Griffin Productions. It captured the highest ratings for a miniseries so far this year in Australia.

In addition to programming already acquired, TNT has reached an agreement in principal with actress Shelly Duvall's Think Entertainment for production of original shows for TNT. It has also signed producer Frank von Zerneck (*Queenie, Man Against the Mob, Romance on the Orient Express,*) to produce three telemovies.

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Turning to Europe

OF 12 big-event specials aired on Turner Network Television, two will most likely be acquired from overseas producers, says Gerald Hogan, president, Turner Entertainment. He and Scott Sassa, executive vice president, TNT, maintain they will both acquire programmes already produced, like the recently picked up *Captain James Cook* (see main story) or coproduce them.

Henry Gillespie, liaison for TNT's international programme development and vice chairman of Turner Programme Services, says TNT is looking for "docudramas that have some relevance to the real world and bridge the generation gap." The network will also consider live-event specials and major music specials.

Although relatively little foreign-produced programming airs on US television outside the public broadcasting system, Gillespie maintains a growing number of foreign productions are suitable for commercial broadcast. "The European sense of production and style has moved in recent years closer to the American," Gillespie says. "Pacing is faster and stars are better known and producers have accomplished this without compromising their own markets."

Gillespie points out that in addition to his own scouting efforts and those of Hogan and Sassa, representatives in TPS's (Turner Programme Service's) foreign offices, in Mexico, London, Sydney, Paris, Toronto and Tokyo, will be looking for coproduction and acquisition opportunities. ■

XXII international
TELEFORUM
MOSCOW 1988
VISIT US IN OUR SCREENING ROOMS

Children's programmes
Cartoons
Comedy
Drama
Feature length films
Series
Classical music and ballets
Sport
Educational

TELEXPORT
TELEXPORT
TELEXPORT
TELEXPORT
TELEXPORT

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COUNTRIES
MOSCOW,
SEPTEMBER 14–20
1988

TELEFORUM–INTERNATIONAL
TV & VIDEO PROGRAMMES
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TELEX: 411 140, 411 [illegible] 40
TELEPHONE: 217 [illegible] 66

TNT ignites

► continued from p19

TNT's budget for original programming totals $38 million in 1989, $100 million in 1990, $200 million in 1991, and $230 million in 1992, according to Sassa, who expects to license 10 to 15 per cent of programming from overseas suppliers (see box). By comparison, each of the three major networks spends about $100 million annually on about 25 made-for-TV movies and four miniseries.

In a meeting with Hollywood producers in March, Turner promised TNT would pay "in the network budget range and in some cases more" for programming. Turner also told producers TNT is looking for "uplifting" movies and miniseries "that inform, educate, inspire, enlighten and entertain" in the way that *The Sound of Music* and miniseries *Roots* did.

Echoing his sentiments is John Malone, chairman of Telecommunications Inc., America's largest cable operator and a major investor in TBS. He describes the kinds of specials Turner is looking for as a "cross between PBS and the networks" in terms of quality.

To pay for itself, TNT is charging slightly higher fees for carriage by cable systems – 15 cents per subscriber in 1989, 20 cents per sub in 1990 and 25 cents per sub in 1991. In addition, the network is banking on reaching a minimum of 13 million subscribers, required for measurement by A C Nielsen, either at launch or soon after. This will make it easier to market itself to national advertisers.

Larry Gerbrandt, senior analyst with Paul Kagan Associates, expects TNT to launch this fall with between 10 and 12 million subscribers, "about on target with its business plan," and to reach 17 million subs by January. TNT's business plan anticipates break even by mid 1991.

He and Jay Nelson, financial analyst with Brown Brothers, Harriman & Co., are optimistic about TNT's prospects for success. "Operators feel they owe something to Turner in exchange for all the visibility he's brought them," Nelson explains, "and they like the idea of big specials aimed at attracting new subscribers and much higher ratings."

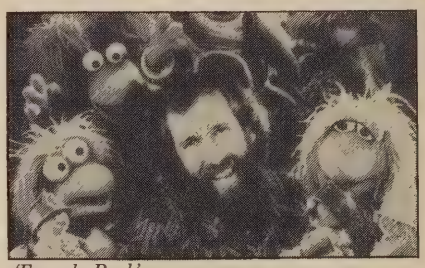
Nelson and others like the fact that six major cable operators – American Television and Communications, United Artists, United Cable, Warner Cable and Continental Cablevision in addition to Telecommunications Inc. – sit on TBS's board. Those and a number of other cable operators invested in the company last year to prevent its takeover by former MGM/UA owner Kerk Kerkorian after Turner failed to meet a critical refinancing deadline.

All of those operators, whose subscribers total 30 million, have a stake in TNT's success, Nelson says.

In Gerbrandt's mind, TNT will flourish if cable operators let it alone long enough for it to work.

"A lot of attention has been focussed on TNT to get it launched," Gerbrandt says. "The product won't satisfy immediate expectations, but past experience has shown that cable networks generally work if given a chance.

"The real breakthrough with TNT will come with its special events," Gerbrandt continues. "It's a lot easier to promote a big event than the concept of a network.



'Fraggle Rock'

"Cable already has special interest channels – ESPN, CNN, Financial News Network, MTV and movie services. The next evolution will come with big-event specials that break through to a much larger audience."

Despite obvious support from cable operators, TNT's success will be far from automatic. Competition for the big-event specials it seeks is escalating, as the three major networks seek to counter the impact of major syndicated events with specials of their own.

Then too, some observers doubt that the MGM library packs enough ratings power to carry a new cable service in today's competitive environment.

All in all, however, cable operators and other observers are betting Turner, whose WTBS is among cable's highest-rated networks, will pull if off again. "Turner's always had a commitment to programming on cable," says Ben Richmond, general manager of Gill Cable San Diego, which has signed to carry TNT.

He and other operators are attracted to the exclusivity Turner is promising for programing aired on TNT. As Gerbrandt sums it up: "Operators know the easy gains are gone. The next round will demand more value and excusivity will give it to them." ■

Eastern promises

Singapore has three television channels, forty per cent local production – and a protectionist law banning satellite dishes, Kim Ramakrishnan reports

TELEVISION came to Singapore just 25 years ago. On February 15, 1963, black and white images flickered on screens in 2,400 households and on television sets outside the Victoria Memorial Hall, and 52 community centres. Singaporeans watched two hours of television that day, the programmes broadcast from makeshift studios in converted garages on Caldecott Hill.

With the separation of Singapore and Malaysia in 1965, the former Television Singapore became Radio and Television Singapore (RTS), coming under the Department of Broadcasting of the Ministry of Culture.

Television was no longer a novelty for the average Singaporean. A second channel was already in operation, commercial advertising on TV had been introduced and the permanent television centre on Caldecott Hill was nearing completion. Television was coping with the unique Singapore situation – announcements, songs and the news were presented in the four official languages, English, Malay, Chinese and Tamil. With a bit of juggling and the introduction of the second channel in 1963, the ratios had been worked out. 35 per cent of the programmes were in English, 35 per cent in Chinese, 20 per cent in Malay and 10 per cent in Tamil.

Television then, as now, did not reflect the Singapore life-style as much as order it. In 1970, men with long hair were not allowed to be seen on TV. The station asserted that it would not screen programmes that advocated a 'hippie' lifestyle. This extended to foreign programmes with long-haired actors even if their characters had nothing to do with drugs or hippies, which according to the prevalent national belief, was highly unlikely. Any phrases suggestive of a drug culture, however tenuous, had to be taken out of advertisements, or they were banned altogether.

Colour television came in 1974, launched at a cost of (US$10.7 million) S$20.4 million – but attracting surprisingly little interest. Colour sets cost three times as much as black and white ones and the half-hour pilot transmissions daily did not make it worthwhile for many people. But Singapore's neighbours, like Thailand, Taiwan and Hongkong had already made the change and the stations in the West had long since had colour television. Keeping up a black and white service would be uneconomic if manufacturers were looking to their colour sets as the next big sale item. RTS tackled the tepid public reaction to colour by announcing the first 'live' satellite broadcast – of the World Cup soccer final between West Germany and Holland. One thousand colour sets were bought

'Strange Encounters': SBC drama.

three days before the match and on the day itself, Singapore was a ghost town.

Colour was the start of a long and frequently painful time of experimentation and learning for programmers who had to get out of the habit of seeing things in black and white. By 1977 there were 78 hours of colour television programmes a week, three-quarters of the total output. And it was during this time too that RTS took on the responsibility of promoting national priorities and policies. Social and political messages exhorting national consciousness, pride, clean living and discipline were promoted relentlessly, and given more importance than the quality of the productions themselves. These days the methods are more subtle, softened by computer animation, technical innovation and camera tricks.

During the 70's, the more educated and worldly-wide section of the audience began to clamour for better programmes, mercilessly criticising local shows as being slip-shod, unimaginative and crude. The poor quality was not surprising given that the annual budget for local programmes was barely three-quarters of that allocated to a one-hour American programme. And it wasn't just the money. It was also the too-stringent censorship, the lack of training and the ubiquitous government red tape. The answer was to take television out of government control, but not completely.

In 1980 RTS became a statutory board, the Singapore Broadcasting Corporation (SBC). Quite simply, television producers needed a freer hand and more money. Trained people were in short supply, physical facilities were overstretched and a complete overhaul was the only answer. Eight new units were set up: Corporate and Project Planning, Legal and Secretariat, Programme Acquisition and Scheduling Training, Public Relations, Casting and Artiste Liaison, Commercial Production and Publication. Despite the call for more programming independence, it was stated that in the public interest, the government should continue to input into broadcast policy. It would do this to help SBC carry out one of its stated functions: To ensure that nothing is included in the programmes broadcast by the Corporation which offends against good taste or decency, offends any racial group or promotes ill-will between different races or different public groups, offends the followers of any religious faith or order or outrages public feeling in general.

Television was also commended to another national task. This was to produce more local programmes that would reflect the values and lifestyle of Singaporeans. Imported programmes had introduced values and standards that were deemed alien to Singapore society. Local programmes would counteract these influences, it was hoped. These hopes were to be achieved through Chinese drama productions.

A new studio and other facilities were added at a cost of S$8.6 million (US$4.25 million). S$17.9 million (US$8.8 million) worth of building projects were started. Funding came

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Eastern promises

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partly from air-time revenue, which had reached S$50.4 million (US$24.8 million) in 1980 and licence fees, which had brought in an additional S$13 million (US$6.4 million). Annual operating expenditure has more than doubled in the first seven years of SBC's operations, increasing from S$48,744 million (US$24 million) in its first year to S$112,090 million (US$55.353 million).

Nationally, the 1980's were the years for the aggressive promotion of the bilingual policy among Singaporeans resulting in the virtual disappearance of Chinese dialects from television and radio, schools, homes and public places. Mandarin programmes received a real boost causing confusion to non-Chinese Singaporeans who assumed the bilingual policy meant learning to communicate in English and their own mother tongue. Plans were made to develop Mandarin drama. A Commercial Production Unit was set up to channel advertising revenue towards this. A massive recruitment exercise was launched in November 1981 and not surprisingly, the station was inundated with applications from star-struck youngsters. SBC looked to Hongkong for expertise – performers, trainers, producers and script-writers to transform the hitherto-produced one-off Mandarin dramas into slick and saleable commodities.

Hongkong influence

The Hongkong influx still goes on. Last year, 40 per cent of the Drama Unit personnel was from the colony, as was 65 per cent of the executive producers and 60 per cent of the script supervisors. For the landmark series *The Awakening*, a back-lot historical set was built at a cost of S$500,000 (US$247,000), and filled with a cast of 30 and 200 extras. The million-dollar series was shown in 1984 to an average of 822,000 viewers per episode. The tale of Mandarin drama is the story of SBC's modern success and expansion. These days, viewership figures for Mandarin programmes are between 600,000 and 900,000 per show. Chinese drama programmes are telecast five days a week.

Commercially, Mandarin drama has been making profits for SBC. A Programme Sales Unit was set up and it found buyers in Thailand, Brunei, Malaysia, Hongkong, China, Taiwan, West Germany, Jordan, the US, Canada and Australia. The Unit has sold home-video distribution rights to companies in the US, Europe, Malaysia and Thailand. The station netted (S$1 million (US$493,827) worth of earnings at the end of 1986 from the sale of 16 Chinese dramas.

The Singapore Broadcasting Corporation still operates from Caldecott Hill, but now there are six studios and an 800-seat theatre complex under construction. Last year's operating income of S$130,420 million (US$64.4 million) left the station with a net profit of S$18,330 million (US$9 million). Add to that the annual government grant and non-operating income and overall gross profits reach the figure of S$24.7 million (US$12.19 million). At the end of 1987, revenues from sponsored programmes and advertising amounted to S$75.5 million (US$37.28 million). At the end of 1987, revenues from sponsored programmes and advertising amounted to S$75.5 million (US$37.28 million) and the amount collected from licence fees jumped to S$41.84 million (US$20.25 million).

TV Transmission Hours Per Week by Source of Programme and Channel for FY 86/87

Source	Ch 5		Ch 8		Ch 12		Total	
	Hrs	%	Hrs	%	Hrs	%	Hrs	%
SBC-Produced Programmes	22.1	14.5	33.7	22.1	4.4	2.9	60.2	39.4
Acquired Programmes	53.1	34.8	16.5	10.8	22.8	14.9	92.4	60.6
Total	75.2	49.3	50.2	32.9	27.2	17.8	152.6	100.0

An estimated 510,000 households have at least one set each. What they watch on the box comprises 40 per cent locally produced programmes. Of the 60 per cent that are imported, more than 70 per cent come from the US and the UK. Foreign dramas and documentaries are dubbed locally. Channel 5 telecasts mainly English and Malay programmes, while Channel 8 shows Mandarin and Tamil shows. Channel 12, which was started on New Year's Eve 1984 concentrates on cultural, informational and educational programmes. SBCText, the electronic information service, often described as a 'newspaper on television' provides up to the minute news updates and general information. It is interfaced to Changi Airport and the Singapore Monetary Exchange.

In October 1986, SBC set up a subsidiary company, SBC Enterprises Ltd to replace its Commercial Operations Division. Its function is to sell TV and radio airtime and to produce, for a fee, training clips, documentaries and video commercials. In 1987 74 per cent of all local video commercials were produced by SBC Enterprises.

'Antidote' factor

Alongside making money, the thrust of SBC's future planning centres on the advancement of the aspirations and goals of the Singapore society, as explained by the chairman of the Corporation at the 25th Anniversary celebrations recently. He said that the corporation should help to forge a greater sense of oneness as a nation by promoting awareness of a shared past. At the same celebrations, Singapore's Prime Minister, Lee Kuan Yew said that SBC could counterbalance the influence of foreign programmes if it can portray the Singaporean way of life attractively so that the young can identify with the TV characters. Clearly, SBC will continue to function as an 'antidote' to the myriad of foreign programmes that promote unSingaporean values. This despite the fact that Singaporean values are slowly becoming more universal and less specifically ethnic or traditional.

Satellite receiving dishes are not allowed to be imported into Singapore, an attempt to prevent the country being overwhelmed with programmes designed for Western audiences and which cannot be checked by the authorities.

Singapore television continues to be well in advance technologically of many of its more immediate neighbours. It hopes to respond and change quickly enough so that the needs of an increasingly sophisticated audience can be satisfied. Its needs right now are geared towards the visually stimulating programmes that SBC is continuing to produce. It may only be a matter of time before those needs become more demanding, when the glitz of variety shows, game shows and technical wizardry will not make up for the dearth of realism and the need for Singapore television to reflect Singapore life as it is and not as it would like to be perceived. ■

News coming up top down under

As the Australian appetite for news and current affairs grows, the competition between the networks is hotting up. Ross Welford reports.

"WHY MUST I sit here and read you the news?" asked Clive Robertson of his viewers one evening last month. "Can't you buy a newspaper and read it for yourselves?"

Far from being insulted by Robertson's condescending attitude, Australian viewers love it, and his sardonic humour has them tuning in night after night to *Newsworld* on the Seven network. Touted as the "world's first totally biased newsreader", Robertson and his show are part of an enormous growth industry: Australian news and current affairs. Given the amount of shows of this nature now on the Aussie airwaves, few viewers *need* to buy their own newspaper.

In the week ending Sunday May 15, Australia's four principal channels (including SBS) showed a combined 61½ hours of topical-style programmes. This is not including special coverage that week of the Queen's opening of the new Australian parliament house.

Away out in front is the Nine network which has always prided itself on its dominance of this sector. With over 30 hours programmed a week, it leaves Seven in second place with 20, followed by Ten (11 hours). ABC trails with five hours, largely because it does not compete in the early-morning stakes.

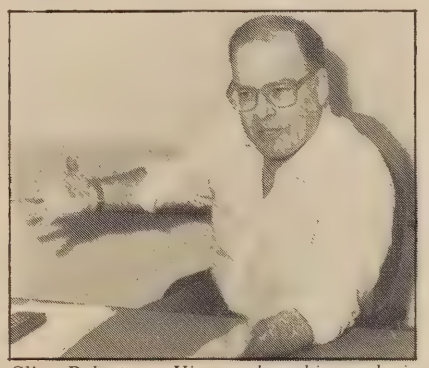
Since April alone, five new topical shows have debuted on the networks:

The Investigators: ABC's latest consumer affairs programme on Tuesday at 20.00 combines "buyer-beware" advice with reporters and hand-held cameras pursuing shady businessmen to their doorsteps.

TV-AM: weekdays 06.00 to 07.30 on Seven. Financial, business and current affairs show. A legal wrangle has ensued over the use of the name TV-AM. Rival Bond Media (owner of the Nine network) owns around one-fifth of the British company TV-am which makes *Good Morning Britain.*

Hinch At Seven: weeknights at 19.00 on Seven. Current and consumer affairs hosted by Derryn Hinch whose brash style has made him a favourite target of newspaper commentators. The Melbourne-based show recently went nationwide on the network and has had a shaky ratings opening, promoting one cruel columnist to rename the programme *Hinch At (Sixes and) Seven(s).*

A Current Affair: weeknights at 18.30 on Nine. Filling the slot formerly occupied by the *Willisee* current affairs show, after front-man Mike Willisee stepped down, but still produced by Willisee's TransMedia Productions.



Clive Robertson: Viewers love his sardonic humour

Graham Kennedy's News Show: weeknights at 22.30 on Nine. This is Nine's attempt to unseat the prince of the late-evening slot, Clive Robertson, with a news review show essentially along very similar lines. Early ratings surveys suggest that *Newsworld* will take some shifting.

There are still more to come. Due for a July launch is a new consumer affairs show from Seven, entitled *Probe.* Nine is due to dump its re-runs of *Mork and Mindy* and *The Addams Family* in favour of *Live At Five;* and Ten is attempting to improve its image with a weekly one-hour of current affairs, *Page One.*

Isn't it all becoming rather too much? Among the TV executives who fear that each new topical programme may be the one that overloads the bandwagon, is the Seven network's programming chief Glen Kinging:

"There is bound to come a point when the viewers finally say 'enough is enough', and that point may not be too far away. We are at the high point of the cycle at the moment, but eventually there will be overkill in the market."

Kinging was keen to exonerate his own network from the overloading, pointing out that Seven's new programme as simply fitting existing current affairs slots, and preferring to regard the new consumer-oriented *Probe* as belonging to a separate genre.

He is particularly pleased with the strength shown by Clive Robertson's *Newsworld* in the face of its new competitor, *Graham Kennedy's News Show.* The two programmes are directly against each other in the schedules, and both attempt to combine humour and news. Robertson (known in the press and to the public as Robbo) has consistently beaten Kennedy (or 'Gra-Gra') in the ratings, although the indications are that more people as a whole are now watching late evening TV. Robbo usually rates around 8 to 10 points; Kennedy says Australian current affairs programmes are much more populist, more 'tabloid'.

"Basically, I think there's not much difference in viewers' tastes around the world. We simply package our current affairs attractively, and people watch it."

Nine's supremacy in this field inevitably means it attracts a lot of competition from programmers eager to knock programmes such as *60 Minutes* off their perches.

"We are always looking over our shoulders," admitted Meakin. "It's commercial TV after all, we are feeling constantly threatened. News is sacrosanct; current affairs are not: if they don't rate, out they go."

At channel Ten in Sydney's new-industry suburb of North Ryde, producers, planners and programmers have been huddling together for the last year planning the current affairs show that will combine the popularity of Nine's *60 Minutes* with the worthiness of the ABC's respected *Four Corners.* Finding a name was an early stumbling block: Nine had registered practically every conceivable current affairs programme-title in a crafty bid to stop anyone else hitting on a catchy name. Finally, Ten decided on *Page One.*

Ten is now also the most popular

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News down under

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network in Australia. In the last survey, Ten had an overall share in Sydney of 30.5 per cent. Nine had 28.9 per cent, Seven 27.9 per cent and the ABC 11.3 per cent. (SBS had 1.4 per cent.) This it has achieved with a new, spruced-up image (see *TV World,* January 1988) yet still without any real reputation for "serious" programmes.

Network Ten brass are hoping *Page One* with a budget at least equal to that of *60 Minutes* will change all that.

"This has been on the drawing board for the last 12 months," said the network's Director of Programmes (Sydney), John Stephens. "We are aiming it at a good time-slot, at a good audience and, yes, we hope we'll brush up the image of the station still further."

Ten has drawn substantially from the ABC to staff its new programme. Not only its reporters, but many of the production staff have come from the state broadcaster, many via the rival *Four Corners,* lured by salaries that are reported to be between three and five times what the ABC can offer.

When *Page One,* (Ten), *Live At Five* (Nine) and *Probe* (Seven) are all on air it will bring the major networks' topical output close to 70 hours a week – even less reason for Robbo's fans to go out and buy their own newspapers.

Said Kinging; "Clive Robertson has been one of our great successes – people often tune in to see just what outrageous thing he'll say next." Typical Robertson: after reading an item about an Englishwoman who left several million pounds to an animal welfare group in her will, he remarked "What a stupid, senseless woman she was," before moving on to the next item.

Citing "early days yet", Channel Nine's Director of Current Affairs, Peter Meakin, defended *Graham Kennedy's News Show,* adding "almost all our new programmes have been panned from the start anyway."

That includes Nine's flagship current affairs show *60 Minutes* which went on to be highly respected, and highly rated. *60 Minutes* modelled, under licence, on the CBS (America) programme of the same name (down to the ticking stopwatch logo), is frequently Australia's most-watched programme of any kind. In the last ratings survey in April it got a 34 share (nine's weekly average was 28).

In Australia, ratings are measured city by city. The figures in this article are based on a survey of Sydney which has 1.16 million homes with television. National figures are rarely substantially different from local figures, and most cities are largely very similar in their viewing tastes, although there is some local bias. *Hinch At Seven* and *Graham Kennedy's News Show* are more popular in Melbourne than in Sydney; (*Hinch* is not screened in Brisbane.)

Topical programmes is an area in which Nine has traditionally had great success and pride. A quarter of Nine's total staff is deployed in news and current affairs.

"The massive popularity of current affairs is something pretty unique to Australia, and it is a specialist area that our country's television has developed," declared Meakin, comparing Australia's output of topical shows with the US and the UK.

"The British tabloid press is the most disreputable in the world; yet its TV is the most relentlessly serious. Take programmes like *Panorama, World in Action* and *Newsnight* – they are all so serious: much more suited to the ABC than to commercial television. ■

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More change ahead

A second Norwegian channel, private interest revived in Tele-X, the growth of local channels. Gerald O'Dwyer reports on the active Scandinavian media scene.

THE WINDS of change continue to blow through the Scandinavian broadcasting industry stirring a wealth of new satellite and terrestrial projects and the promise of more to come. Much of the new change taking place is in response to the growth in foreign broadcasts over Scandinavia, a major influencing factor behind indigenous plans to fend off what is seen as the "cultural threat" posed by foreign channels by establishing alternative TV-channels with a distinctly Nordic flavour.

Scandinavia exists as a valuable testing ground for new satellite TV-products and although there is still some way to go in terms of complete market deregulation of cable and satellite broadcasts over the region, there is sufficient evidence to indicate that most Nordic governments are at least willing to review further liberalisation. One crucial lesson that foreign broadcasters have learned about Scandinavia concerns its "single unit" image, a widely held misconception which portrays the region as one rather than five market areas. Although close political and cultural ties exist, Scandinavian countries Sweden, Denmark, Iceland, Norway and Finland hold independent views on the development for satellite and terrestrial broadcasting, with the different approaches reflected clearly in their respective broadcasting laws.

If the '60s and '70s were years of development for Scandinavian broadcasters, the '80s has certainly been are era of great change and adaptability. The technological advances achieved in satellite-TV in extending the frontiers of broadcasting to new and wider audiences have already left a permanent impression within the Scandinavian countries. As foreign satellite channels search after new markets in Scandinavia, media companies strive to find new domestic or regional markets in competition with foreign channels. The existance of new channels such as ScanSat's TV-3 is evidence that foreign broadcasters are not about to have it all their own way in Scandinavia.

The Scandinavian countries are at present abuzz with new satellite and terrestrial-TV projects. TV-3 is already well into its first year of broadcasts and like Finland's Channel Three, continues to gain in audience popularity and win new viewers. Nordisk Television is planning to begin first broadcasts of a new Scandinavian channel from 1989 while the Finnish media company, MTV, which rents airtime from YLE, aims to win back a larger slice of the overall ad-market in Finland by launching a completely new broadcasting concept to Finland, breakfast-TV, with first trial broadcasts expected in September.

Norway's planned second channel, NRK 2, is now expected to begin first broadcasts by 1993. A number of issues including whether or not the channel will be partly or wholly ad-financed, must still be resolved. A similar debate is on-going in Sweden in regard to Canal 1 and SVT 2, though the country's Social Democratic ruling party remains steadfast in its view that ad-financed TV will not be permitted during its reign in office. The ad-TV issue is expected to be high on the agenda of topics during Autumn general elections in Sweden.

Community broadcasting is developing at a rapid pace in Sweden, Norway and Finland in the wake of new or planned changes in existing cable industry laws. People Television, a company jointly owned by Music Television Ab and the Gothenburg based Vinvent Ab, began first broadcasts over ECS 4 in April. Broadcasts are being distributed by Televerket through the state company's own cable network enabling People Television immediate access to 300,000 households. The programming profile incorporates a strong ad-element with a five minute ad-slot every hour with daily broadcast time averaging at six hours. Emphasis is given to inhouse productions with less than six per cent of total programming imported from outside Sweden.

Cable boom continues

The cable boom of '86 and '87 is certain to continue again this year, particularly in Norway and Finland. There are now over 70 cable companies operating in Finland (pop 4.9 million). By the end of 1987 there were 435,000 cable connections receiving domestic and foreign channel broadcasts. Latest projections suggest that as many as 1.3 million homes out of a total 1.7 million will be cabled by 1995, making Finland one of the most densely cabled countries in Europe. Approximately 425,000 of Norway's 1.5 million homes are connected to cable networks (pop 4.1 million). A similar trend is in evidence in Sweden where almost 400,000 cabled homes exist (pop 8.3 million). This number is set to rise 15 per cent by 1993.

While urban cable networks initially ruled the roost, local community networks are now vying for regional audiences offering a growing number of foreign channels. Most Swedish, Norwegian and Finnish cable companies are relatively small concerns having modest annual budgets with the larger networks Televerket in Stockholm, HTV in Helsinki and Janco Cable in Oslo serving larger urban markets. Foreign channels available on cable networks now include Sky, Super Channel, Worldnet, The Arts Channel, CNN, Screensport, Children's Channel and TV5.

The May decision by Swedish, Norwegian and Finnish governments to wash their hands once and for all of the DBS TV project Tele-X, although wholly expected, is certain to play a key role in influencing the shape of Nordic broadcasting in the years ahead, if not directly then indirectly.

Economic factors were given as the main reason for the decision to abandon the project, with the Swedish government and to a lesser extent the Norwegians unwilling to budge on the question of introducing a commercial ad-financed element to Tele-X to help pay for operating costs. The Finns argued that Tele-X would be a financial failure if operated on a "political" rather than commercial basis.

"The cost of the project was just too high. We had to face up to reality and drop the project," said Swedish culture minister Bengt Goransson who expressed some pessimism at the future prospect of any European government launching a non-commercial DBS-project. "The possibilities for governments to start non-commercial satellite channels are now remote as is the prospect that a joint Nordic DBS-project will happen. I am no friend of commercial TV because I realise that in the Nordic context at least a non-commercial project was the best solution. The fact this has failed to work out according to plan is a great disappointment to me."

The Norwegian culture minister, Halvark Bakke, described the Tele-X project as "workable on paper but not in practice". He confirmed that NRK 2

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More change ahead

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would not use Tele-X's three channel capacity (plus one data channel) to carry the second channel's broadcasts in '93. "Tele-X is set for launch in late '89 and our earliest startup date is mid 1993. We have no immediate plans to carry the channel over Tele-X but we are looking at alternative solutions and available satellite capacity in Europe."

With Nordic joint-government participation in Tele-X now history, private sector interest in the DBS-project has been revived. Sweden's trade and industry minister Thage Peterson boosted hopes of private sector involvement in Tele-X last Autumn when he began talks with a number of interested parties including the Kinnevik investment company owned Nordisk Television, Esselte Filmnet and Nordisk Betal-TV. Each of the three consortiums was hoping to negotiate for one channel of the three channel DBS-project. Nordisk Television is tipped as a leading contender to acquire a channel on Tele-X and begin first broadcasts over the satellite by May 1989.

Peterson then argued that private sector investment could be channeled through Notelsat, the company formed by Swedish and Norwegian governments to run Tele-X after its Autumn '89 launch. Notelsat is owned on a 50-50 basis by the Swedish and Norwegian PTTs. Tele-X is at present owned by the Swedish state owned Rymdbolaget. Notelsat has arranged to buy the operating rights from Rymdbolaget once launch has been completed on Ariane V29.

Developed at an overall cost of US$267 million and funded on a shared basis between Swedish (82 per cent), Norwegian (15 per cent) and Finnish (3 per cent) governments, many private sector companies point out the higher cost factor in renting capacity on Tele-X than negotiating for alternative capacity on European satellites. with its beam fixed over Northern Europe, Tele-X will remain of interest to broadcasters seeking out a Scandanavian market. Any takers for capacity on Tele-X are likely to be Scandanavian companies or business consortiums rather than outside interests. Nordisk Television's Gunnar Bergvall is already on record stating that the company is willing to pay "premium" rates above market prices to rent one of Tele-X's two transponders.

Esselte Filmnet is owned by the Scandanavian publishing group, Esselte Ab and based in Sweden. The company has made no definite moves to set a precise time-table and is expected to delay any decision until after the Swedish elections. Like Nordisk Television, the company hopes to broadcast to Sweden and Norway with a programming profile which will be distinctly Nordic in flavour. Nordisk Betal-TV's plans are unclear at present though the company has confirmed that its planned commercial channel would require startup capital of US$22 million and have estimated annual running costs of between US$10-12 million.

The three new satellite-TV projects all carry one crucial common denominator; they are all supported by well-heeled business groups. Nordisk Betal-TV is no exception being backed by a consortium which includes the state-owned Filminstitutet, Swedish national athletics association Riksidrottsforbundet (RIF) Svensk Filmindustri, owned by the Bonnier publishing group and the project management company Trav & Galopp. Startup costs are estimated conservatively at US$16 million though no plans on when first broadcasts may begin have been finalised. ■

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NRK 2 to start by 1993?

Although it looks as though it will become a reality, Norway's second channel is currently bogged down by politics, reports Gerald O'Dwyer

MUCH debate and a little controversy has preceded the Norwegian government's approval for a second national channel, NRK 2, scheduled to begin first broadcasts by 1993. Parliament is due to debate the NRK 2 issue before summer recess at the end of June. Also on the agenda will be Norway's new Cable Act which sets out to regulate the cable industry and distribution of satellite channels through the country's 400 plus urban and rural cable networks.

Norway's culture minister, Helvard Bekke has accepted that NRK's role will be to add a new and improved dimension to national-TV broadcasting, with a programming profile distinctly Norwegian and upmarket and aimed directly at taking on foreign satellite and terrestrial channels. While NRK 1 is more than holding its own with foreign channels, Norwegians as shown by recent surveys, are tuning to a greater extent than before, to the satellite networks. TV3 and Super Channel have become increasingly popular with Norwegians as are Swedish channels SVT 2 and Kanal 1. It is interesting to note that TV3's popularity is higher per capita in Norway than in any other Scandanavian country where the channel is widely available.

Split opinion

NRK 2's establishment has become something of a complex political issue with many of the opposition parties welcoming the project while government ministers were still unsure of whether to support action on a second channel or not. The central debate on the issue now concerns the financing of NRK 2. A number of government ministers including Bakke are not keen on supporting opposition party arguments that the channel should generate its own funds to finance operating costs through advertising, a proposal which if approved by Parliament would introduce a totally new concept to public broadcasting in Norway where ads on national TV have always been outlawed.

Research conducted by the finance and culture ministries to-date suggest that a commercial NRK-2 operation could generate annual revenues of up to US$ 71 million. Norway's national advertising association, Reklamebryaforening (RBF) meanwhile has argued with this estimate describing it as "conservative." RBF's general manager Svein Andersen believes that a more realistic figure would be between US$ 140-US$ 150 million. "The government's figures are rather pessimistic, the actual annual return is likely to be double their estimate," said Andersen.

It is now certain that NRK 2 will be broadcast via satellite and distributed through Norway's cable networks. An alternative terrestrial plan was considered but the cost of building a ground station network to carry broadcasts was deemed too expensive. The terrestrial option envisaged a startup date not earlier than mid 1996. If all runs well NRK 2 could be operational by 1991 or 1992. Startup costs have been estimated at US$20-US$30 million. ■

VIDEO • DANCE 88

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The International Video Dance Grand Prix is a Région Languedoc-Roussillon event, organised by the IMZ.

Nordisk aims for Tele-X

ONE OF the leading contenders tipped to acquire channel capacity on Tele-X is the Scandanavian independent commercial TV company Nordisk Television which is planning to begin broadcasts to Sweden and Norway during the first half of 1989. "This is our plan and we are optimistic of reaching our targets. We are now working closely with the Swedish and Norwegian authorities and believe we are now set on course for a successful project," said the company's managing director and co-founder Gunnar Bergvall.

Nordisk Television is owned by a high profile business consortium which includes the Wallenberg owned investment companies Providentia and Investor in addition to F.B. Invest, a company closely associated with Foreningsbankernas Bank. The consortium also includes the publishing company Natur och Kultur and the insurance group, S.P.P. The project requires total financing of almost US$ 100 million, part of which at least will be raised through the stockmarket-listed companies Providentia and Investor.

"We are still evaluating different broadcast options but we would like to get a channel on Tele-X and would even be prepared to pay a premium above the going market rate to acquire channel capacity on that satellite," said Bergvall.

The company's operations are almost wholly centred on programme production rather than distribution technology. The channel will be broadcast via satellite and/or cable networks though some consideration has also been devoted to the possibility of touting broadcasts through a terrestrial network. The satellite-cable distribution medium is favoured at least for the short-term as it allows for an earlier startup date and lower capital outlay on ground stations and fixed assets.

The proposed channel will have a full range of programming including entertainment, news, documentaries, sports and music. Minority programming will also be catered for: 70 – 75 per cent of programming requirements will be produced inhouse by the company or in co-operation with or by independent film companies in Sweden and Norway. Two thirds of programming will have a distinct national content while a third will be of regional or local interest. The strong emphasis on Nordic production is based on "economical and political factors," says Bergvall.

Top: Programme makers at the 'Jackpot' project desk Nordisk TV . Bottom: Nordisk TV founders Ingemar and Bergvall.

"What we are offering is a channel much in line with what the Nordic governments were planning for Tele-X. We have spent a lot of time in recent years learning the political process and developing a good working relationship with Swedish and Norwegian politicians and we hope to co-operate with them fully in getting the channel successfully off the ground." said Bergvall. "To compete with Pan-European satellite channels, a Nordic channel must be able to offer programmes which these competitors cannot match."

A significant part of Nordisk Television's operating costs will be financed through advertising. Approximately 10 per cent of the airtime or six minutes per hour will be given over to adverts placed in short blocks between programmes. The channel has since October 1987 offered Swedish cable networks a two hour package of sponsored programming featuring a range of production and including the highly rated *Jackpot*.

Nordisk Television plans to have an organisation similar in style and form to Channel Four in the UK, taking direct responsibility for programme profile, transmission, marketing, advertising and financing while buying in most of its programming needs from independent film companies. The channel's commercial success in the short-term at least will be helped by the absence of ads on Swedish and Norwegian national channels. "The chances of ads on Swedish TV are rather remote at present though a different situation exists in Norway and ads may be allowed onto the new second channel there," said Bergvall.

Like many other similar Scandanavian broadcasting projects these days, Nordisk Television was conceived by former national TV executives. Bergvall co-founded the company with former Swedish television producer Ingemar Leijonborg. "We would like to have a broad Swedish-Norwegian co-operation on the ownership side starting off broadcasts to run for between 25-30 hours a week reaching 1.2 million households through satellite and cable distribution in Sweden and Norway by the end of 1989," said Bergvall.

The company has finalised plans for programming covering the first three months of broadcasts while discussions on further programming are on-going with independent film companies in Norway and Sweden among them the Norwegian company Filmeffect. The national programming profile carried on Nordisk Television according to Bergvall, will be stronger than programming currently being carried on Scansat's TV3.

"We expect to break even within three to four years increasing the level of broadcasts gradually over the period to some 40 – 50 hours a week," said Bergvall. By this time Nordisk Television could be earning US$6 – US$8 million in ad-revenues per year, though higher incomes haven't been ruled out.

Sanoma expanding

SANOMA Corporation is undoubtedly one of Scandinavia's more ambitious media groups with a growing interest in electronic media broadcasting and plans for expansion into cable broadcasting beyond domestic borders.

Proof of Sanoma's international growth strategy was seen last January when ECI Communications bought a 31 per cent interest in the Irish cable TV company Cork Communications, which has 30,000 households connections in and around the Irish Republic's second largest city, Cork.

On a separate front, Sanoma recently concluded an agreement with Cable Network News (CNN) involving the launch, through Eurocable's extensive cable network in the greater Helsinki area, of a new subscriber-linked 24 hour news service and aimed in the main at Helsinki's business community though the service is also proving increasingly popular with private households. ■

Soares visits studio

Growing private output drew presidential attention recently, reports Antonio Borga from Lisbon

A VISIT by a head of state to a television studio tends to be an interesting news item in any country. But, if the visit takes place in a commercial television studio, in a country where the only existing TV service is a public one, the situation becomes even more interesting.

That's exactly what happened in Portugal in April, when President Soares visited Edipim, one of the four television private producers already in operation.

The main reason for the presidential choice seems to have been the fact that Edipim is producing the most popular Portuguese programme of the moment. Called *Damned Humour,* it's a weekly serial which exploits the remarkable talent of Herman Jose, the funniest of Portuguese comic actors.

In Portugal, television humour is traditionally based on a direct and explicit text, sometimes full of heavy jokes. Herman Jose made a true revolution by combining old gags with a nonsense and caustic type of speech and situations – a sort of mixture of *Benny Hill* and *Monty Python,* as he himself explains it to foreign viewers.

The formula proved to be so successful that he is already doing his third television series in five years and leads the ratings once again.

For Edipim, this programme is part of an important two year contract signed last year with RTP (the public service station and the only one allowed to broadcast).

The contract includes several other projects, the second being a Brazilian type drama serial called *Passerelle.*

The figures are far from being impressive by European standards: around £4,000 (US $7,200) per episode. But Edipim takes its main profits from commercial advertising productions, a growing market since Portugal joined the EEC. For RTP's part the contract with Edipim comes as an effort to stimulate the emergent television industry, by giving a larger share to the existing private companies.

In the last two years, this led to an increase of more than 10 per cent in the national production shown by RTP, which now amounts to 63 per cent of the total broadcast material (including news programmes).

Similar, though smaller, contracts were also made with Atlantida, Telecine and TV5 Megahertz, the other main studios in the country.

RTP is now in a good position to play this important role: its net profits of about £6 million (US $10.8 million) in 1987 amount to an increase of 20 per cent over the results of 1986 and make a positive contrast with the £10 million lost in 1985.

The budget for the present year totals some £76 million (US $128.8 million) though its distribution still reflects the unbalanced structure of the company: £12 million for programmes, £7 million for information and the rest for personnel and equipment (RTP has facilities in a hundred different places throughout the country, including the Azores and Madeira Islands).

On the positive side, RTP argues that broadcasting time was increased by 66 per cent in the last two years, with the costs per hour going down around six per cent and with no staff reductions.

Now, the public company intends to widen its activities to new fields, by investing in a new technology project, together with a group of private companies.

If this strategy succeeds, the delay in opening television broadcasting to the private sector may prove itself useful for the consolidation of a Portuguese television industry. ■

MUNDITELE moves in

THE RAPID growth, popularity and expectations about private television in Spain were the cause behind the staging in April in Zaragoza, of the First Salon Mundial de Producciones para Television, Munditele. The gathering offered a large range of activities, besides the programme market: festival of television productions and a Forum of Audiovisual Communication, with discussions and workshops about the present state of the audiovisual industry in Spain, audiovisual resources in education, video post-production systems, and the European audiovisual industry and market.

The best received of these initiatives were the discussion groups and workshops, which attracted mainly professionals in the industry. On the other hand, the festival and the market sections did not fulfill their expectations. Among the organisations represented at the market were the Spanish news agency, EFE, and ATC Channel's ETB, TV-3 and TVG, the regional channels from Spain, and Main TV from Argentina, Megavision from Spain. RTVE's absence from the gathering arouse criticism: the official word from Spanish Television was that it did not attend due to "the lack of own productions available", a decision originated in the high spheres of the public company.

The television festival was made up of three main sections: World section, Latinamerican and European, each one awarding three prizes: to the best series, the best script/direction and best performance. Productions from Argentina, Spain (TV-3), UK, Cuba, Brazil, and Switzerland competed in these categories. The prizes were awarded to E1 Tricicle for best performance in *Tres Estrellas* (Three Stars) a TV-3 production competing in the World section, the actor Carlos Velat won the performance price for his work in the Spanish series *Cain* and the Italian Gianfranco Albano was the director awarded the prize for his work in RAI's series *Diventero Padre* (I will become father) which was competing in the European Section. TV Globo's series *Direito de Amar* (Right to Love) and Argentina's ATC production *Hombres de Ley* (Men of Law) received the awards for best performance, Julio de Gracia and best script.

However, the main topic of discussion through the festival was the future of private television in Spain as, shortly before Munditele, the Spanish Parliament (Cortes) passed the law regulating private television. In one of the discussion groups two representatives of the three groups thought to be looking for the licences were present. Luis Ezcurra was there representing Antena 3/La Vanguardia, and said without hesitation "the timetable could be delayed" and criticised the regulatory law as "too interventionist regarding private television while at the same not regulating public television, in things like the commercial activities, advertising, etc." Miguel Angel Toledano, from Univision, a project backed by the Grupo Z pointed out that the technical investment that has to be made by the state (around 20,000 million pesetas – US $50 million) to put in place the technical infrastructure should be made soon. ■

The appliance of global science

As Scienceview's first big project becomes available, Daphne Lavers reports on future projects of the international collaboration.

INTERNATIONAL co-ventures and co-productions have generally focused on dramatic productions, big-budget series and dual-purpose movies – for theatrical and television release. Creative control, percentage of financial contribution and who has money to play with have at times become more important than the final project.

The trend toward co-operation has been adopted in other production circles as well – not only adopted, but adapted. Possibly as a function of the expanding global village, the common sense of co-operation is becoming more apparent.

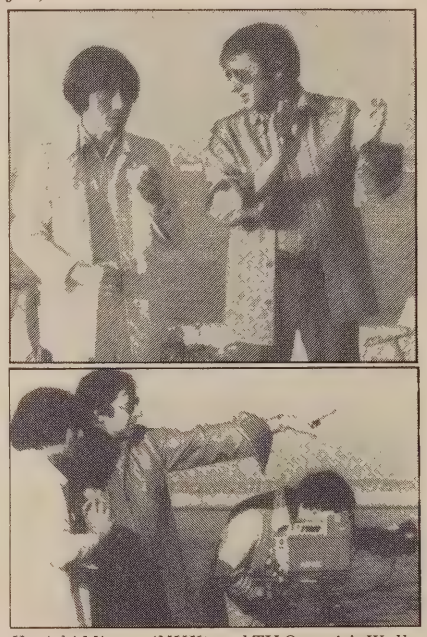
Nowhere is it so apparent as in science programming.

A loose international association got off the ground in 1985 to look at co-operation in science and nature programming. It's called Scienceview, and it grew out of TV Ontario producer Wally Longul's lengthy and constructive association with the Japanese broadcaster, NHK.

It started with the first meeting in Tokyo in 1985. Other members soon included ABC Australia, Channel 4 (British), TF1 (France), SVT2 (Sweden), WNET, (US) and ZDF (Germany). During the first year, footage from 23 productions was exchanged between members, on such subjects as earthquakes, cockroaches and high tech medicine. The need for and benefits of such an association were immediately recognised.

"In the beginning, it started out with conversations between myself and a producer at NHK," said TVO's Longul. "What both of us had started to realise, especially with science programming, was, we were covering a lot of the same kinds of projects. . . We realised we're all doing programming on space technology, on genetic engineering, on fifth generation computers – all of these areas – and we're also, in some cases, tripping over each other.

"Science programming, in some ways more so than other programming, is getting a lot more expensive because it's becoming more a global issue. . . Developments in the US on (for example) human growth hormones are directly tied to developments in Japan and Europe, so if you're trying to deal with it properly and have a good understanding, you have to attend to those other areas as well. . . If we're focusing too tightly, we're really doing only half the job, and the audience realises that too."



Kenichi Mizuno (NHK) and TV Ontario's Wally Longul on location.

Longul's involvement with NHK began officially with the co-production of Alvin Toffler's futuristic philosophising, *The Third Wave* which familiarised each broadcaster with the ways and means of the other.

"*The Third Wave* was the first time NHK crews were involved in international co-production," said Longul. "We came out of that with a lot of respect for each other, probably because we had a lot of fights along the way! We came out of that with NHK and us taking the raw footage home and doing our own projects we realised that we could co-operate on an international project so long as we recognised that in some areas, our needs were different."

In 1986, Scienceview met in Vancouver, Canada and two special interest groups were formed; one comprised of science magazine producers, and a second to encourage co-operation on school programming.

The basic concept of Scienceview is "not to have money change hands, but to have services change hands," according to Longul. It extends to trading raw footage, research material and ideas; and progresses through to programme exchange and co-production. The rules of Scienceview are generally established but not yet written in stone.

The series *Naturewatch* is the first Scienceview project completed, marketed by TVO (TV Ontario) at the spring markets. The first series of *Naturewatch* was shot by NHK and edited by TVO; the second series of *Naturewatch* will see eight episodes each, shot by TVO, NHK and ABC – Australia. And in the programme the benefits of Scienceview began to become apparent.

Some of the equipment used in the first series by NHK was developed specifically for NHK use, and wasn't available commercially. The Scienceview association has seen NHK agree to loan the specialised equipment, such as miniature cameras and fibre optic technology, to both TVO and ABC, along with crews to train the other broadcasters.

Part of the Scienceview agreement, is that original members have the power to veto applications by potential members, in order to avoid potential conflicts. For example, Scienceview was excited by the possibility of WQED Pittsburgh's application to join, since that station is the National Geographic producer. Original member WNET New York had the right to veto that membership; the station didn't because it saw programming quite differently, but that ability is intended to reduce conflict of interest.

In the same vein, stations must have something to contribute to Scienceview. Canada's national broadcaster CBC was denied membership because it appeared the network was intending primarily to use existing footage, for its numerous public affairs and magazine-style programmes. Scienceview is not, as Longul observed, a clearinghouse. BBC also was rejected for membership; by law, it is not allowed to barter, and Scienceview is based on barter.

The production arrangements are varied, according to criteria.

"At Scienceview, it's a gentleman's agreement (that) whoever proposes a project is the prime producer of it," said Longul. Thus the Australian effort on fifth generation computers will see the

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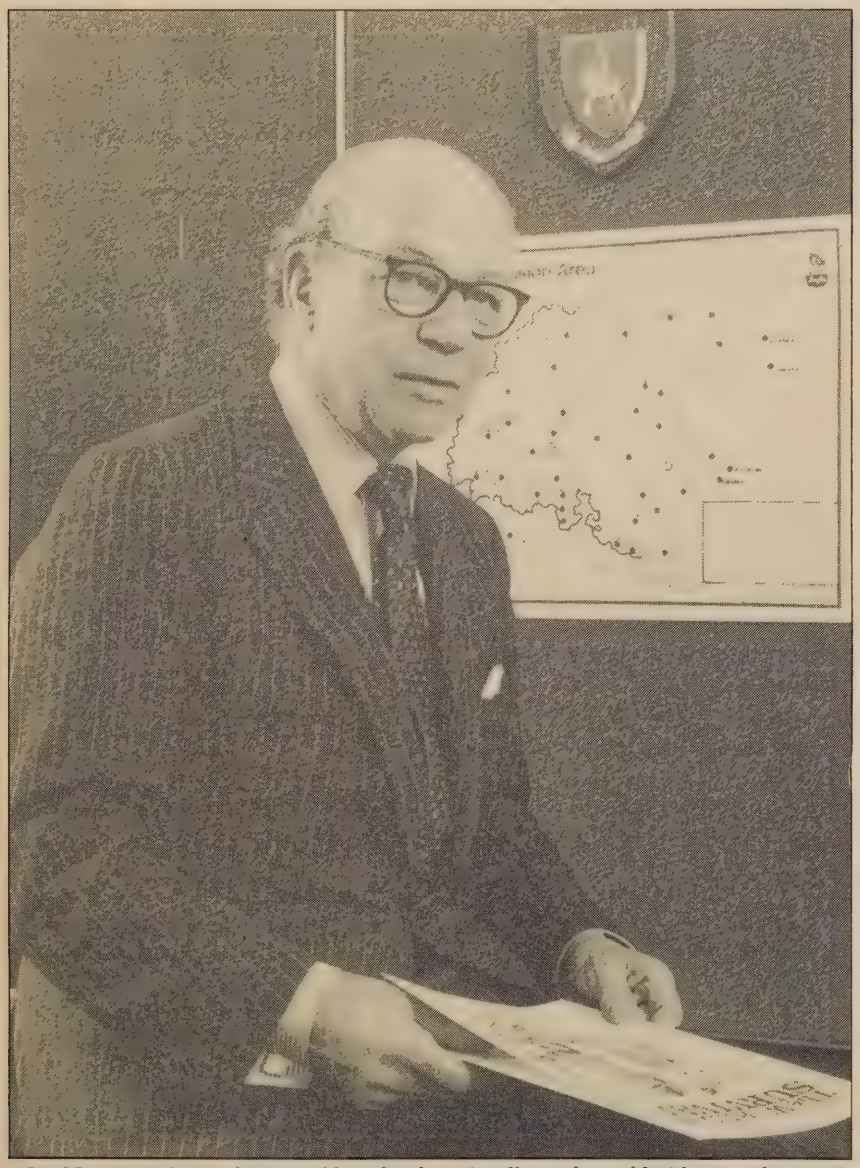
High Sheriff of Survival

Lord Buxton is truly a man for all seasons. Extra Equerry to Prince Philip, ex-High Sheriff of Essex and Chairman of Anglia TV, he has also progressed the reputation of UK wildlife programming through the internationally acclaimed *Survival*. Exclusive report by Diana Hill



Lord Buxton on Survival: "We could market the series all over the world without any language problem and whether it was Japan, Brazil or China they could simply buy the shows with a tagged commentary..."

IN THE thirty year span of his television career, there is not a lot Lord Buxton hasn't achieved. President of the Royal Television Society, Chairman of Independent Television News and UPITN, Chairman of the Independent Television Companies' Association, founder member of Anglia Television and until April this year, chairman of the company. One glance through his biography confirms his wealth of professional experience and another look reveals his professional and personal commitment to one of his favourite subjects – wildlife.

Originator and Executive Producer of the world famous *Survival* programmes, Buxton developed the series over 25 years ago: "We went for action, revelation, everything had to be new and something the general public hadn't seen before." Previously 'wildlife' programmes has been made to appeal to a specialised audience, probably with postgraduate degrees in micro biology and little concern that the television schedules tucked their programmes into minority viewing spots.

Survival's appeal lies in its pure entertainment value – beautiful locations, fascinating wildlife, all skilfully edited making ample use of music and interesting narration. From its early days, Buxton was aware of its potential international appeal – especially if the programmes could be separated into different components. Laying himself off as presenter was the first step: "We decided not to have a host, it meant that we could market the series all over the world without any language problem and whether it was Japan, Brazil or China they could simply buy the shows with a tagged commentary and then dub their own commentaries for the screenings." Separate tracks are sold – sound effects, voice over tracks and the picture are bought and used in whatever combination suits the licenser best.

Since its birth, *Survival* has sold to 110 countries and grossed well over US$30 million and some of its early purchasers such as the CBS network in the US are still showing the latest Specials. "*Survival* in the US looks very different," says Buxton. "It is reversioned by Jim de Kay who is hired by Anglia over there to make it suit the tastes of the US audience."

First international sales were made to China and the countries that take it now tend to take it in set runs – although most can reversion the programmes to their own format; "they are given the M

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Sheriff of Survival

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and E tracks (music and effects) by Anglia and they add their own presentation/narration, for example, one of *Survival's* best cameramen, Dieter Plage also presents and narrates some of the programmes in Germany – especially the ones he has been involved in," explains Buxton.

Lord Buxton on 'Survival' location on Lake Turkana

Wildlife is comparatively inexpensive to produce – production crews are kept to a minimum and unions understand that it's just not possible to have the statutory number of crew working on wildlife programmes – especially if that crew were marooned in some deserted territory for up to two years at a time waiting for the cyclical/seasonal nature to call! As Buxton explains, "you very often have to wait two seasons to get everything right."

The specialised equipment that is sometimes required for complex situations eg underwater is expensive, but corners are never cut at Anglia due to the strength of the international side of *Survival,* neither have they wished to make any co-productions. "Drama and wildlife are our two strong strands, they made good economic sense and no stringency is ever shown in the making of them," reiterates Buxton.

Survival is not just an entertainment programme, it also aims to highlight major conservation issues such as the rescuing of white rhinos in Nepal. Currently in post production stage is an Antartic special produced in conjunction with the British Arctic Survey. It focuses on the wildlife in the potentially very delicate eco system, and considers the impending carve-up of the territory under the renewal of the Antarctic treaties in 1991. "The penguins and other birds in this area have no natural enemies and are therefore not equipped for anything like pollution," says Buxton, donning his conservation cap.

Actively involved in wildlife from an early age (he published *The Birds of Arakan* in 1946) he is VP of the World Wildlife Fund and the Worldfowl Trust and at the end of 1986 was appointed to a special UK committee set up to co-ordinate activities for European Year of the Environment. His involvement in these preservation committees mounts up to what he believes to be his and Survival's biggest achievement, something he calls "the awareness factor that people now have."

Although Lord Buxton has recently retired as Chairman of Anglia Televison, he has by no means retired from television life. Anglia have asked him to stay on "to keep a fatherly" eye on *Survival,* and he is actively involved in a political battle with the government's proposal to stop the dishing out of the UK franchises to the highest bidders. "I intend to fight some of the franchise situation tooth and nail, I do agree with changes and I've always believed in keeping Anglia at the forefront of developments – that's why we decided to go in with BSB – but I personally think the franchise affair is obsolete now since all the TV companies are public with staff share participation schemes and anybody can buy into any of the companies anyway. What the hell is the point of having the IBA sat there deciding whose to have a franchise because within three months of awarding it, it could be sold to someone else?"

He seems to ignite with enthusism at the thought of further political wrangling but his real delight lies with *Survival.* When asked for highlights from his long and expansive career, he recalled without hesitation, "the awards that I have received for the series. I've always considered them to be for the whole *Survival* team which is a very formidable group. Although I take great pride in having been President of the RTS and Chairman of ITN for longer than anyone else the part that's given me most pleasure is *Survival* – the travelling, and the shows that are now really proving to be of vast importance because some of what we filmed no longer exists." He adds with the knowledge of someone who has stood by his beliefs, "The secret with anything is not to dabble, you really must be dedicated." ■

OBITUARY

THE international animation industry has lost one of its champions Graham Clutterbuck, founder and managing director of Filmfair, died peacefully in the UK on the first Saturday of MIP-TV, after a long struggle against cancer.

Clutterbuck, who began Filmfair in 1965, after beginning his career in advertising, at Garlands, first moved into animation in Paris when he was invited to work for Les Cineastes Associes. Progressing quickly to director, Clutterbuck was squeezed out by French employees who decided an Englishman was superfluous to their needs. He went to New York, where he met an ex-Disney animator, Gus Jekel, who was running a commercials company. He gave Clutterbuck the financial backing to start up a European arm and Filmfair was born. He brought into the company a puppet animator he had known in Paris, Ivor Wood and between the two of them, they were responsible for some of the most classic animation ever created for television; in particular Paddington Bear and the Wombles.

Clutterbuck became particularly known within the UK industry, at least, for championing the cause of the independent animators, for whom life is often rather insecure. Then in 1987, the Filmfair Group of Companies was bought from its US parent by Central Television. Clutterbuck stayed on as managing director and worked in close harmony with Lewis Rudd, head of children's television at Central who has now been made the creative director of Filmfair.

Rudd said of Clutterbuck, "He was a father figure to everyone working in the animation industry. He was always willing to let others pick his brains – a helpful, generous man, who acted as a spokesman for the small animator."

A memorial service was held at the end of May.

Clutterbuck: "A father figure".

Domestic TV bliss

The French aren't really wild for wild life

Paul Michaud reports

WITH NINE million dogs and eight million cats, France has to be one of the leading countries in the world to appreciate the domestic pet, so much so that for an additional fee he can share your suite at the Hotel Crillon, or indeed your table at Maxim's.

And this is reflected on the TV screens, where there is very little wildlife.

TF1 has been the network to make the greatest effort to programme such material, but its nightly *Histoires Naturelles* series which is generally excellent, produced and presented by Etienne Lalou, Igor Barrère and Jean-Pierre Fleury, has so little support from advertisers and the public that it can only be shown after midnight. Another TF1 wildlife show, *Les Animaux du Monde,* presented by Marlyse de la Grange, is shown on Sunday mornings between *Tarzan* and old reruns of *Starsky and Hutch.*

French TV's two leading programmes devoted to animals – Trente Millions d'Amis, on TF1, and *Entre Chien et Loup* on A2 – both concern domestic pets, whether they be cats and dogs, the most frequent subjects, or birds, fish, turtles, hamsters and rabbits. The important criterion seems to be that they be domesticated and exemplary manifestations of French civilisation.

Viewer protest

The two programmes are so popular with French audiences that an attempt by TF1 to broadcast *Trente Millions d'Amis* on Sunday mornings met with so much hostility, and resulted in another French passion, the writing of letters of protest, that the network felt forced to reprogramme the show on Saturday afternoons at 18.00, when it is in direct competition with *Entre Chien et Loup.* Still, TF1's programme manages to attract more viewers in this time slot, in spite of the competition, than it did on its own on Sunday mornings. To

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Global science

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first four one-hour programmes produced by Australia. Whichever countries become involved in the project take a pre-buy and produce a one-hour programme one the subject in their own country. That project isn't finalised yet; eventually, the on-hour programmes from each purchasing country may be combined into a 90 minute special, or some other format.

Another method has involved the direct exchange of equally-identically valued programmes between two broadcasters, which doesn't change the bottom line and keeps both accounting and programming departments happy.

Since Scienceview is relatively new, innovative arrangements are the norm. At the most recent Scienceview, TVO tabled what might be the most ambitious project yet – the space station coverage. TVO envisions an eight-year, C$8 million project – not all of which can be funded by the provincial broadcaster – to look at the scientific development of the space station and "to use the space station as a tool to look at new areas of science." TVO is working with the Canadian space station agency, the National Research Council and is planning to participate with NASA on test flights in zero gravity for experiments with educational applications, as well as Scienceview potential. TVO can not only enhance its educational programming, it could act as video consultant, in effect, to the National Research Council. The Scienceview connection could potentially provide invaluable liaison with the European Space Agency through European Scienceview broadcasters.

"What we want to push very strongly is that once we get into the space areas, we can no longer work isolated as broadcasters if we're going to get into the science end of it," said Longul. "We're going to have to work and develop along with the scientific community."

Suspicious attitude

Scientific issues and national attitudes to those issues have to be taken into account in the treatment of programmes. And attitudes do vary, Longul has noticed. For example, Europe has a more suspicious attitude towards new technology development and the uses both made and foreseen of it; European data protection measures are among the most comprehensive in the world and seek to protect personal privacy. The Far East, Japan, in particular, has, naturally, a pro-technology bent focused perhaps more on development than on impact. In North America, the growth of the environmental movement has seen keen interest in issues and impacts. Eventually the stance of a programme may become an issue in its production, and if it does, Longul said, "we immediately . . . say, okay, we're not co-producing this, we'll co-operate."

One of the most exciting possibilities on the horizon is the Japanese DBS service, slated for launch next year. One possibility is that TVO programming will go through Scienceview for experimental use on the DBS service – since NHK gets no additional financing for the service for three years – which could open up an entirely new television market.

The business arrangements for that kind of exchange follow the pattern of cumulative totals; at the end of the year, wherever there is an imbalance between broadcasters, it can be made up either through exchange of material or through a special-rate payment. Only three per cent of Japanese programming has been off-shore until now. And Longul is excited about the possibilities of expanding that, not only for TVO but for Scienceview as well.

While the curriculum programming may seem to be so country-specific as to be unsuitable for trade, that too is under examination.

The most recent session convened to look at school programming "took three days of talking for other countries to finally say, yeah, our molecules are the same as your molecules! Maybe we do have something in common." And while treatment of subjects is different and levels of subject matter also may differ, "the basic concepts of science are the same no matter where you live, on this planet at least!"

Like the scientific endeavours it investigates, Scienceview itself is progressing, assimilating new information, new members, new exchange arrangements. But Longul said, it will never get much larger than it currently is because a huge structure like, for example, the EBU, is too large for the practical issues Science members need to address. Scienceview doesn't want to become so large as to need formal presentations; members like the idea of "putting our feet up and dealing with the moral issues of science." ■

Exploring nev

National Geographic Television is redefining – or at least refining – the art of international co-production. Now in five different marketing modes, the prestigious grandaddy of reality programming is enjoying new sources of funding and new outlets for its programming. A report on what's new at the 100 year old society by Arnold J Friedman.

TO CELEBRATE its first 100 years on the 15 billion year old planet about which it has been reporting, The National Geographic Society has been producing a special called *The Explorers: 100 Years of Discovery*. It will air in October on the Public Broadcasting System (PBS) – present home of the Geographic's celebrated Specials.

For the first ten years they were seen on the CBS and ABC networks; then in 1975 the Society firmed a co-production agreement with WQED/Pittsburgh. It was supported by a generous grant from the Gulf Oil Corporation, now part of Chevron, and this strong partnership still accounts for four new specials on PBS each year.

Each year, 24 Specials from the 23-year catalogue of classics are put into syndication. Called *The Best of the National Geographic Specials* they are hosted by Mike Farrell *(M*A*S*H)* and distributed by Genesis Entertainment. According to National Geographic director of marketing Todd Berman, the series is currently seen in 133 markets representing 92 per cent of US homes. He quotes the Nielsen People Meter Survey for April, 1987, averaging the series' rating at 8.5 – which places *The Best Of* . . . number one of all weekly syndicated programmes.

Meanwhile, back on PBS, the Specials continue to hold 19 of the top 25 places on the list of most-watched shows in PBS history. They have played an important role in securing Public Television's place in the industry, leading the way for other private-sector support.

For the past six years the Society has also been finding funding through international co-production agreements with broadcasters and independent filmmakers, exploring a new world of production and distribution that now includes cable and home video.

In 1985, after about two years of preparation, National Geographic Explorer debuted on Nickelodeon, the childrens' cable network. A year later it moved to Ted Turner's SuperStation WTBS, which programmes to a *family* audience, for which the Geographics were originally conceived and which presently reaches almost 45 million homes.

Unlike the traditional hour-long *National Geographic Specials,* the *Explorer* series has a two-hour weekly magazine format with three to five segments. Although it isn't the first deal for this kind of programming made by TBS (they have agreements to produce with the National Audubon and Cousteau Societies) it may be the best one: *Explorer* is the highest-rated, originally produced, non-sports programme on basic cable television today. It is transmitted on Sundays from 21:00 to 23:00 hours; then repeated Mondays and Saturdays.

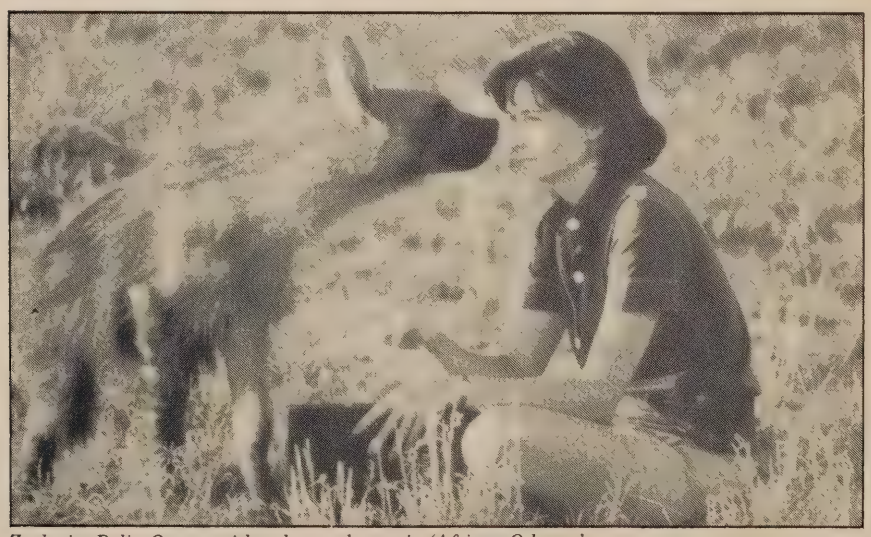
Turner Program Services syndicates a one-hour version called *National Geographic on Assignment* and it's been picked up in 158 markets, representing 87 per cent of US TV households.

"The Specials are still what they always have been: very special," *Explorer* executive producer Tim Kelly told *TV World* "They tend to be more of an evergreen show, with strong budgets, and they usually take two or three years to make.

"But with all that's happened in the industry in the last five years," he added, "there has been a renaissance for documentary filmmakers. Since the networks stopped making documentaries, a lot of producers were making commercials and video magazines. Now good producers are back doing what they really want to do." (Many of them also turned back to corporate communications programmes and other business films and tapes.

Kelly, who is also associate director of television, attributes the renaissance to the expansion of cable and home video markets, and to the privatisation of overseas television.

"We have meetings every single week to consider whole batches of new proposals (for *Explorer*) as well as a lot of new finished films. We have a great mix of films produced in-house by us; others co-produced with partners we know and trust – and those we have acquired. We come across many that are unusual and good enough to fit into our series – often films we wouldn't necessarily commission somebody to go out and get because they're so risky and chances of pulling them off are so slim. Many are done by independents who just happen to be in the right place at the right time. Everything that is happening on television is right for us right now. *Explorer* will reach a level of excellence this fall for which we've been striving. We've been taking chances because in those two hours we can do anything we want. Long and short pieces. We aren't



Zoologist Delia Owens with a brown hyena in 'African Odyssey'.

partnerships

confined to a one-hour single-subject documentary."

Julia Mair, director of co-productions and acquisitions, told *TV World* that among the television division's new partners are the BBC, Channel 4 and TV South, in the UK; WDR in Germany; Antenne 2 in France; YLE in Finland and most major broadcasters.

"The quality of the programmes is the highest in the world," she said, adding, "National Geographic has developed excellent relationships with some wonderful new friends. Traditionally England and Australia have very strong documentary backgrounds, which explains why so many of our co-production deals are with those countries."

France and Germany also have a documentary tradition, Mair acknowledged, noting that the language barrier presents a not insurmountable barrier. They're working on it.

'Mysteries of Mankind' - an in-depth examination of the history of human evolution. Underwritten for National Geographic by Chevron.

About half the *Explorer* product is co-produced or acquired, Mair commenting that National Geographic attracts the best work not only because it pays the best rates, but because it makes the best deals.

"We work with producers to create the best possible segments appropriate to American audiences," she said, explaining that cuts and adaptations are not made arbitrarily and never without consultations. Programming is altered for reasons of time, pace, style and other considerations, but they are worked out together.

"Our formula is hard work, respect and careful discussion with our partners about their goals and needs and the goals and needs of the (US) viewers," she said. Mair feels that because Geographic works so carefully with producers, the integrity of their work is preserved.

An example that came to mind was the series Cinecontact made, called *Animal Smugglers*. Conceived for Channel 4 in the UK as a series of five-hour programmes, it was adapted to about 30 minutes each for the *Explorer* format. Mair worked closely with producer Ron Orders before and during production.

"Clearly he was producing primarily for the British market and he followed his own vision, knowing there would be half-hour versions," said Mair. Although she and her colleagues are reluctant to say so, they seem to have determined that US audiences won't always sit still for a full hour on any one subject. The *Explorer* series is apparently their solution to this behavioural problem in a society trained to respond to fast, short bites of information.

"We're all for the same thing," she said. "We all want people to watch. We want to share the incredible joy of what *Explorer* is. After a while you come to love this stuff. This is the best job!"

Another international deal is with the BBC's Natural History unit. *Wildlife On One* is their premier half-hour documentary series with a reputation, she says, for the very highest quality. The *Explorer* staff worked on the project with series editor Dilys Breese and John Sparks, head of the Natural History unit, over a six to eight month period, to come to an agreement for co-producing a series with goals and needs met on both sides of the Atlantic.

continued on p36 ►

WQED pumps up promotion

LOCAL PROMOTION may be the key to maximising exposure of National Geographic Specials now sold in about 90 international markets. This according to Mary Herne, director of international sales for WQED/Pittsburgh – the Public Broadcasting Services station which distributes the specials out of the US and which co-produced them at the rate of four a year.

Herne says although all markets have not acquired all 52 Specials available, she forsees a dramatic increase both in sales and popularity of the series. The privatisation of European television and the onset of pan-European advertising in the media, with merged agency giants in the game, have already begun to create a fertile environment for growth.

Herne, who has paid her dues in the broadcast, cable and advertising industries, feels she can be of particular service to her customers at this critical time by consulting with them on scheduling and especially promotion of the specials. At WQED only five months, she has already begun a dialogue with foreign buyers about the value of a regularly scheduled day and time for the Specials. Only when viewers know where to find them and when, she told *TV World,* will the programme develop an identity and a loyal audience. She is also beating the promotion drum, citing success stories in the US attributable in large part to multi-media awareness campaigns. The better to back up her sales, Herne wants to expand material in promotion kits that accompany the specials.

Because WQED isn't always advised how the Specials are being programmed in other countries they are often incorporated into local formats. Herne wants to build a feedback route that will enable her to be more helpful in supporting the programmes *after* the sale. This will also supply her with marketing information that will help license unsold portions of the classic package.

So far all deals are cash, but as overseas markets learn how to accommodate barter she says she may begin doing deals in that mode. Her strong barter background includes a couple of years at LBS, which couldn't hurt. ■

Exploring partnerships

► continued from p35

So far the *Explorer* programmes are only available in the US but an international version is in the works with Central TV for 26 hours that will probably be released in 1989. "Instead of laying *Explorer* on the world," Mair said, "we are trying to design the best we can." John Gau, a British producer with a successful track record in the UK and the US, has been appointed executive producer and will supervise the series to be sure it works world-wide. He will produce new segments, Mair told us, and adapt some *Explorer* segments for the international market.

"Sometimes (on new product) we make two versions – and that's difficult. It's best to produce a large number of programmes that will work for both of us. Sometimes they require new editing, or a new voice-over. We sometimes rewrite the script for emphasis or factual data. France and Germany," she added, "want much more emphasis on factual information. Their pacing is even slower than it is in the UK. We don't want to homogenise all programming to an American standard; we want to create the best programmes and we recognise that we have different audiences."

Mair said they are trying hard to avoid creating hybrid programming. Part of the solution is rejection of some subjects – and careful planning for others. For a programme on environmental and human reconstruction of Vietnam 20 years later (*Vietnam After The Fire*) it was understood that "Brits want more emphasis on environment and reconstruction – and we felt US audiences would want more on culture and people. The decision was to overshoot for the US market.

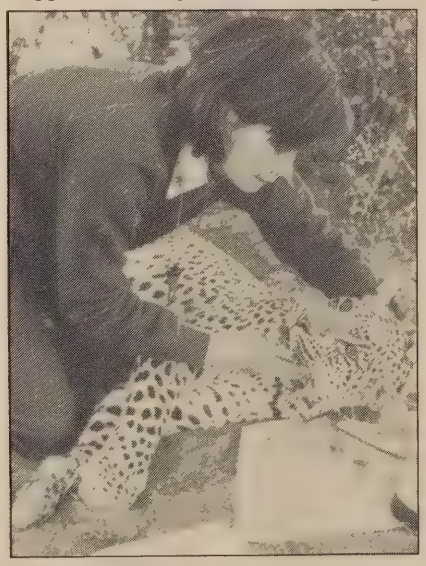
"This to me is what co-production is all about," Mair beamed. "It will be an outstanding production, not a hybrid. Slightly different versions. You, know, Americans usually say *"buzz off"* to the rest of the world. At Geographic we put in plenty of midnight hours talking to producers and broadcasters to see how we can achieve our goals creatively and directly. We have a lot of our own summit meetings. Our partners have learned to trust us to treat their programmes with respect. They are not commodities. This is not a commodity system; it's a human system."

This may be, but once delivered to a delivery system, programmes do in fact become commodities and must be sold as such. Geographic executives recognise the value of publicity and advertising and credit the SuperStation's promotion for much of Explorer's success.

Geographics associate director of television, Tim Kelly, feels the cable industry has reached maturity in buying and backing properties. "Maturity in terms of knowing they have to promote properly. Advertising and public relations to viewers will know where your show is and when it's on.

"Cable is willing to invest in programming and they have the cash to do it. You have to have the bucks to do it right. There is a trend now to protect investments. Turner used us as a lightening rod. When they first put us on they didn't know what was going to happen, but they knew we had a good name they could franchise and they did a good job. We get excellent support from Turner."

Oleg Popov in 'Inside the Soviet Circus'



Delia Owens and immobilised leopard in 'African Odyssey'.

Two years ago the Society began making many of its award-winning television programmes available on videocassette. Packaged in boxes displaying the familiar yellow border, the line is the first major consumer release of an ongoing documentary library in a market dominated by feature films. Assured by heavy retail sales, the Society decided to start a video club and it was launched in May, with mailings made to the core membership of 30 thousand. In addition to other perks Club members get discounts on the US $29.95 retail price of about 11 per cent.

The ratio of sell-through to rentals is generally believed to be 20-80, but marketing director Todd Berman says Geographic reverses this formula because their total sales include those to Club members. He also attributes much of the sales success to the fact that Geographic tapes, like the magazines, are collectables.

National Geographic Television has so far assigned US and Canadian distribution rights to Vestron Video and international sales may begin next year. Berman feels the market is crowded now with "lots of imitators."

The Geographics also have an educational division that brings in revenue. It's a bigger market for them since schools and libraries have begun to use videocassette players.

"Sixteen millimetre prints used to sell for two or three hundred dollars; now the programmes are available for a tiny fraction of the cost on cassettes," said Berman, adding that there is little overseas movement in this area.

Overall, domestic and other revenue is funnelled back into the Geographics so the Society can continue to fulfil its mission, which is to increase and diffuse Geographic knowledge. It has been dedicated to the exploration of earth, sea and sky for more than a century and when the Society first ventured into the world of television, in 1965, it set the standard for documentary programmes.

The first two presentations took its explorers to the top of Mt. Everest and the bottom of the South Pacific Ocean. Since then a lot of water has gone under the mountain and National Geographic films are now available on commercial and non-commercial broadcast television; cable TV; home videocassettes and in various modes to international markets. They span the subjects of nature, adventure, science and people of the world. The Specials have been honoured with nearly 300 awards. ■

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To preview Nature Watch (20/30 min., M&E tracks), contact TVOntario at Box 200, Station Q, Toronto, Canada M4T 2T1.
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Nature '88

TV World's annual directory to the latest nature, wildlife, ecology and environmental programming has been compiled from responses to our free listing service

Australian Broadcasting Corporation

Nature of Australia(6 × 55 mins). Produced in celebration of the nation's Bicentenary, Nature of Australia is a series of six programmes which magnificently illustrate the continent's dramatic landscapes and the evolution of its unique flora and fauna. Released April 1988.

GPO Box 9994, Sydney, NSW 2001, Australia. Tel: 430 399. Fax: 430 3888. Tlx: 177143.

BBC Enterprises Ltd

Supersense(7 × 30 mins). A voyage in animal perception which enables man to experience the world through the senses of animal. September 1988.

Great Rift. (3 × 55 mins). Follows the evolution of the African rift valley and the geological changes that have resulted in the creation of the Red Sea.

Released December '88January '89.

Atlantic realm. (3 × 55 mins). A natural history of the Atlantic Ocean, exploring its living. December '88January '89.

Woodlands, 80 Wood Lane, London W12. Tel: 01-576 0200. Tlx: 934678. Fax: 01-749 0538.

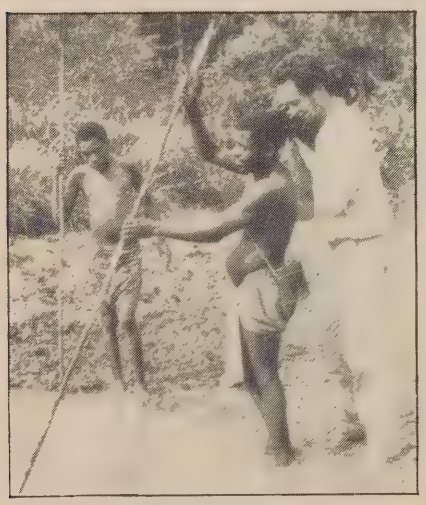
CBC EnterprisesLes Entreprises Radio-Canada

Serving time(47:15 mins). How zoos are dealing with the crisis of extinction of wildlife and their natural habitats. April 1988.

Strike Force. (24:51 mins). A Californian toxic waster S.W.A.T. team prosecutes companies that persists in dumping toxic wastes. December 1987.

The Stein Valley. (28:22 mins). A battle over an untouched forest questions the value of wilderness. April 1988.

PO Box 500, Station A, Toronto, Ontario, Canada M5W 1E6. Tel: 416-975 3522 Tlx: 06-218269. Fax: 416-975 3482.



Channel 4 International

Animal Traffic(5 × 52 mins). Five programmes on the illegal international trade in animal products and live animals. Released January 1988.

Baka II - Children's Baka. (1 × 52 mins and 1 × 26 mins). Two follow-up films to the award-winning 'Baka - People of the Rainforest' by Phil Agland. The half-hour film is being make for children and focussed on Ali 18 months on. October 1988.

60 Charlotte Street, London W1P 2AX.

CS Associates

Black Bear(56 mins). A year in the life of the black bear - debunking some myths and revealing secret of hibernation. Released October 1988.

Return of the Osprey.(48 mins) Profile of ospreys in the wild. Tells story of their extinction from DDT in the N.E. USA and subsequent re-introduction to area. March 1986.

Sands of Time: (55 mins). Story of the flora and fauna and delicate ecosystem of the largest sand island in the world off the coast of Australia. Released March 1986.

211 Summit Avenue, Mill Valley CA 94941. Tel: 415 383 6060. Fa: 415 383 2520. Tlx: 951506.

Dee & Co. Ltd

Variations on a theme(7 × 12 mins). Nature series which highlights the behaviour of the springbok and impala, the vervet monkey and the chacma baboon: Burchell's zebra and Cape mountain zebra; the buffalo and cland, the lion and cheetah; the blesbok and tsessebe, the black wildebeest and the blue wildebeest.

Balancing act. (1 × 18 mins). Wildlife management film showing the use of helicopters to capture and translocate animals at Golden Gate Highlands National Park.

Sky Count. (1 × 11 mins). Wildlife management film describing the development and technique of aerial immunisation of the rare roan antelope in Kruger National Park.

The Adder. (20 mins). This film shows the most important stages in the life of the adder. The way they mate and hunt prey; the way they shed their skin and give birth, and how they manage to survive the winter cold.

Suite 204, Canalot, 272 Kensal Road, London W10 5BN. Tel: 01-960 2712. Tlx: 94012826.

Devillier Donegan Enterprises

Wild dog dingo(1 × 50 mins). Stunning in-depth look at the wild dogs of Australia. Released January 1988.

Koalas: out on a limb.. (1 × 45 mins). Insightful look at Australia's koalas. Released April 1988.

Sharing a dream.(1 × 45 mins). A look at life in an Australian tropical rainforest. April 1988.

Discover: the world of science. (12 × 50 mins). Magazine style programs

1608 New Hampshire Avenue, NW Washington DC 20009, USA. Tel: 202 2328200. Fax: 202 232 5634. Tlx: 248724.

The Discovery Channel

Animal Aliens(3 × 60 mins). Details the efforts of one man's attempt to photograph animals in America that originated from foreign countries. January 1988.

Shark Week. (12 × 60 mins and 8 × 30 mins). Provides various programs dealing with a variety of relationships between man and shark. Collected in eight days of programming, this 'series' offers 16 hours of programs, including repeats.

8201 Corporate Drive, Suite 1200, Landover, Maryland 20785. Tel: 301 577 1999. Fax: 301 577 0733.

The Dolmatch Group

North American Wildlife Library(over 40 hrs of footage). N. American animals and natural scenery over the four seasons. Released October 1988.

New animal world. (105 × 26 mins). Bill Burrud's world famous series in new edited form - wildlife on 5 continents. Released 1986.

Carnivore. (15 × 96 mins). Wildlife feature films and adventure series. Released 1979.

19796 Glen Brae Drive, Saratoga, CA 95070. Tel: 408 867 0860. Tlx: 981170. Fax: 408 973 1046.

Filmoption Internationale Inc.

Alaska: the last wilderness(53 mins). Alaska and its particular wildlife including rare killing of a deer by a grizzly. On release.

The secret paradise: Australia's heron island. (25 mins). Introduction to this protected island's on-land and underwater wildlife. Released spring 1988.

Mountain Kennedy: The North Ridge ascent. (1 × 27 mins). The 250km long adventure trip of 2 Canadians, who with a minimum of equipment manage the ascent of the North face of Mount Kennedy, in the Yukon.

4060 Ste Catherine ouest, Suite 315, Montreal (QC). H3Z 2Z3 Canada.

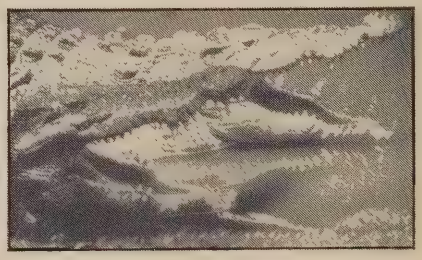
Film Australia Pty Ltd

Cane Toads: An unnatural history(46 mins). A probing documentary showing how Cane Toads have become an accepted part of local culture and Australian mythology. Released February 1988.

The land of the lightning brothers.(26 mins). A film recording the magnificent collection of Aboriginal Rock art and the problems associated with preserving and protecting it. Released 1987.

Where the forest meets the sea. (9 mins). An animated film using a unique relief collage artform takes the viewer on an extraordinary visual journey through the ancient Daintree rainforest seen through the eyes of a child. Released March 1988.

Eton Road, Lindfield, NSW 2070, Australia. Tel: 467 9777. Tlx: AA22734. Fax: 46 5672.

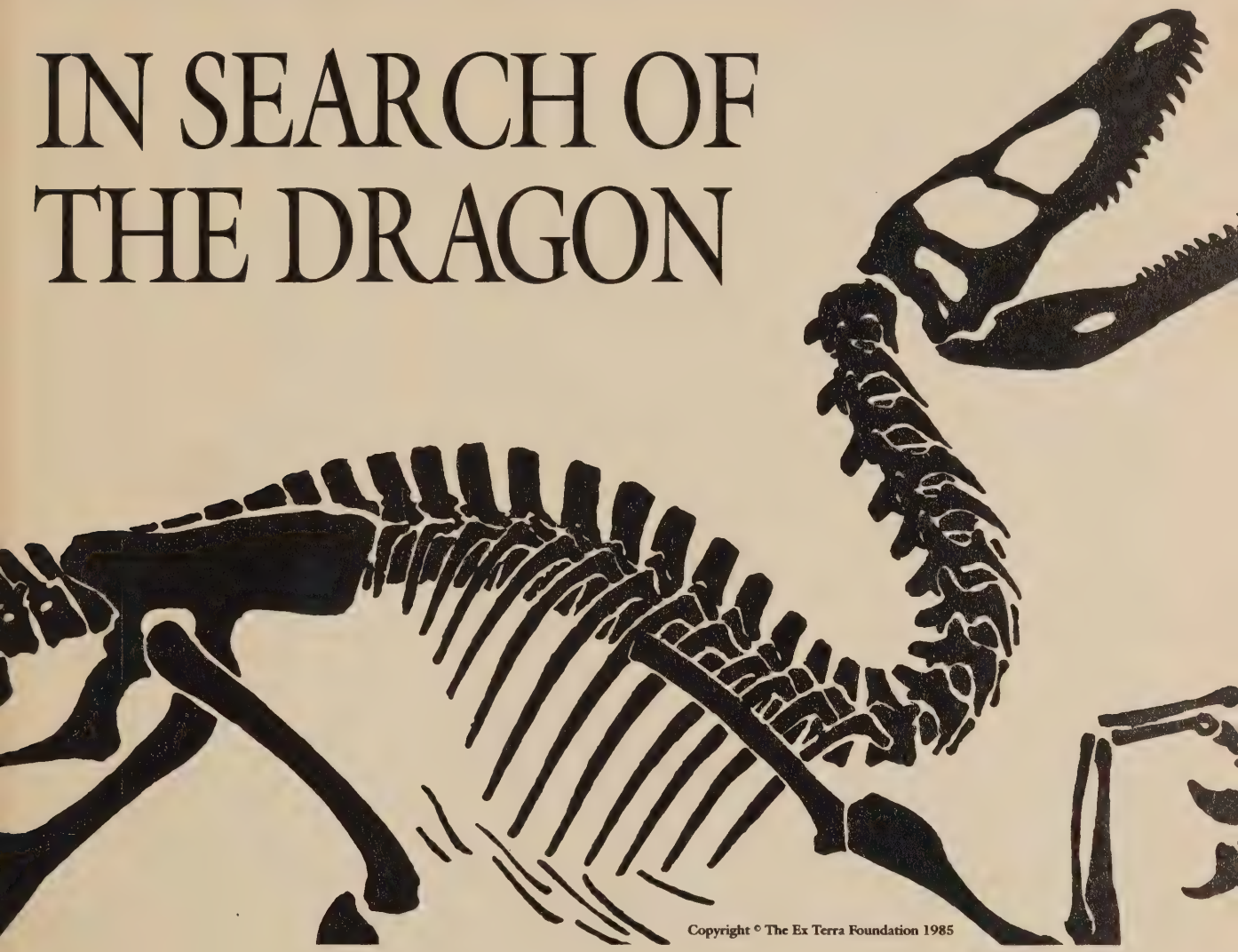


FoxLorber Associates Inc.

Wild, wild world of animals(65 × 30 mins). Produced by Time-Life Television this internationally acclaimed series offers an extraordinary look at the life and death of animals in the wild. Lush rain forests, remote jungles, arctic tundra, clear seas and vast deserts become the frames for portraits of survival, featuring wild dogs, flying foxes, polar bears, sea turtles, penguins, elephants, falcons - a myriad of creatures both familiar and exotic from all corners of the world. Voice over narration by William Conrad.

The world we live in. (26 × 30 mins). Time-Life Television unveils the mysteries and inner workings of everyday phenomena and the natural world. Through the camera's investigations we enter the earth's core, look at computers that can tell the future, discover the secrets of bat survival and encounter many other unexpected convergences of science and nature.

IN SEARCH OF THE DRAGON



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an incredible adventure into the richest fossil beds on earth — China's Gobi Desert and Canada's Red Deer River Badlands, then on to the high Arctic.

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- Stunning new film animation techniques recreate the world of 75 million years ago.
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CONTACT
Cheryl Skoreyko, Great North Communications Inc.
#312, 8540 - 109 Street, Edmonton, Canada, T6G 1E5.
Telephone: (403) 439-1260. FAX: (403) 431-0197.

Wilderness alive. (4 × 30 mins). Filmed on breathtaking locations by Time-Life Television this group of specials presents a panorama of animal life in four of the most spectacular wilderness areas of the world - the uninhabited tropical regins of Australia's Deep North, the astonishing marine environment of The Great Barrier Reef, the mouth of the Colorado River in the soaring Rockies, and the mountain tundras in High Alaska.
432 Park Avenue South, New York, NY 10016. Tel: 212 686 6777. Tlx: 425 730. Fax: 212 685 265.

F-Productions

Chinook(52 × 26 mins). The story of a sled dog during European Competition. Released 1987.
Our challenging ocean. (6 × 52 mins). The discovery of ocean life at a depth of 3000 feet. Released May 1988.
Between heaven and earth. (5 × 52 mins). The domestication of nature and development of agriculture throughout centuries. Released 1987.
Horse saga. (52 × 26 mins). Celebration of horses through particular events in 52 different countries. Released 1978-1980.
Antartica. (90 mins). The natural and mineral resources are put in jeopardy by powerful countries. Released 1987.
The sea wants to live. (90 mins). The wonders of the sea: whales, sharks, etc.... Released 1986.
121 rue de l'Abbe Groult, 75015 Paris. Tel: 48422322. Fax: 48286512. Tlx: 204214.

Granada Television International

Another black sea(60 mins). Norwegian coastal fisherman face the loss of their livelihood as invading seals drive the cod out into deeper waters. Released March 1988.
Wild world of animals. (21 × 30 mins). Wildlife series make by MTV Finland. Available from Granada Television International in Middle Eastern territories. Released April 1988.
36 Golden Square, London W1R 4AH. Tel: 01-734 8080. Tlx: 27937. Fax: 01-734 5623.

Harmony Gold

Animals of Africa(26 × 30 mins). A close-up look at the mysterious animals of Africa's stunning wildlife population. Hosted by Joan Embery. Released January 1988.
8831 Sunset Blvd. Los Angeles CA 90069. Tel: 213 652 8720. Fax: 213 854 3480. Tlx: 194131.

HTV Limited

Bewitched by a dolphin(1 × 60 mins). Unique account of 'Simo' a young wild dolphin appeared one summer, changing the lives of three people who befriended 'Man's cousin in the sea'. Released April 1987.
99 Baker Street, London W1M 2AJ. Tel: 01-486 4311. Fax: 01-935 6724. Tlx: 264357.

Inter Cine TV

Lost Pond(4 × 13 mins). A series of 4 individual films each depicting the life and activities of people involved deeply with nature and wildlife. 4 portraits, ovr the 4 seasons, in the heart of France, in Brenne, one of the greatest birds sanctuary in Europe: an English ornithologist, a fisherman, a landlord, a peasant, live their day by day problems. Ecology from insides. Released 1988.
9 rue Jean Mermoz, 75008 Paris, France. Tel: 43592679. Tlx: 305551.

ITEL

Subtle as a serpent(52 mins). Profile of the snake from inside and out, combining footage shot in the wild special effects. Available now.
Mountains of water. (52 mins). Fiordland, South Island, New Zealand is one of the world's wildest and wettest regions boasting some unique wildlife. July 1988.
The survival factor. (7 × mins). New departure in wildlife programming focussing on the behavioural, anatomical and learned details that are 'survival factors' in several different creatures. Available now.
27 Upper Brook Street, London W1Y 1PD. Tel: 01-491 1441. Tlx: 25353. Fax: 01 493 7677.

Kay Arnold Entertainment

River of the Salmon(48 mins). Revised in April 1988.
34 Kramer Drive, Paramus, New Jersey 07652, USA.

London Television Service

Land-locked Ark(28 mins). London Zoo has one of the world's greatest collections of wild animals and has become famus for its work in breeding endangered species. This programme looks at how scientists are preserving a valuable gene bank and helping the human race as well.
Washing Of A River. (28 mins). Filmed in India, the Ganges, India's holiest river, is now being kept clean and useable with the help of computer expertise.
The Fragile Forest. (28 mins). A film about the small farmers in the Himalayas, Nepal and how new forestry projects are helping to re-establish their forest, the forest that provides fuel, timber, fodder and manure and also holds the hills in place.
Nature's Cure. (28 mins). Modern doctors and scientists are once more looking into the world of natural medicine, proving that natural folklore cures weren't all just a matter of superstition.
Hercules House, Hercules Road, London SE1 7DE. Tel: 01-261 8592. Tlx: 915444.

MTV Finland

The Beaver - Master builder of the wild(48 and 32mins)
Insect Life In The North. (4 × 25 mins)
Bird Paradise In The Middle Of The City. (25 mins)
Nature Pure and Simple. (8 × 10 mins)
Finnish Nature. (40 × 25 mins)
Wild World Of Animals. (26 × 25 mins)
European Nightjar. (25 mins)
Tracks of Eremite Ibis. (25 mins)
Peat Research. (25 mins)
The Saimaa Seal. (25 mins)
Ilmalantori 2, SF-00240 Helsinki, Finland. Tel: 358 015001. Tlx: 124895. Fax: 1500613.

New Zealand National Film Unit

The lake that exploded(1 × 51 mins). Studies the re-adaptation of nature and wildlife following a cataclysmic volcanic eruption at Lake Taupo, New Zealand. April 1988.
Whales. (1 × 48 mins). Charts the changing social attitudes towards whales and whaling. October 1987.
Beyond the roaring forties. The wildlife and environment of New Zealand's isolated sub-Antarctic Islands. April 1986.
PO Box 46-002, Fairway Drive, Lower Hutt, New Zealand. Tel: 4-672 059. Tlx: NZ3491. Fax: 4-673 450.

NISFilm Distribution Holland

Monument for a gorilla(53 mins). A documentary on a successful campaign to save Lowland Gorillas from traders and the process of settling in. Released April 1987.
Sharks(41 mins). Documents unique mating behaviour, not recorded on video tape before from copulation, egg-attachment, and the ontogenetic development to hatching in the Gray Bamboo Shark. Released 1987.
The family of chimps. (55 mins). The film gives a remarkable account of life within this subhuman society. Released 1984.
Anna Paulownastraat 76, 2518 BJ The Hague, The Netherlands. Tel: 070 614181. Tlx 33159. Fax: 070 463585.

Pacific International Enterprises Inc.

Vanishing Wilderness(90 mins). This film is more than a look at animals in their natural habitat. Experience facets of wildlife that are disappearing forever. In release.
Wonder of it all.(90 mins). 7 years in the making... a worldwide search for elements of wildlife seldom seen and some never before photographed by man. Captures the beauty of all seven continents. In release.
American wilderness.(109 mins) American Wilderness is the result of more than six years of hunting adventures by Arthur R. Dubs. Much of it more exciting than most staged movie thrillers. In release.
1133 S. Riverside 1, PO Box 1727, Medford, Oregon 97501. Tel: 503 779 0990.

Radio Netherlands Television

It's only natural(10 × 5 mins). A close look at zoo animals. Released April 1988.
PO Box 222, 1200 JG Hilversum, The Netherlands. Tel: 35-14337. Tlx: 43336. Fax: 35-18112.

Ralph C. Ellis Enterprises Ltd

The unpredictable praire(8 × 60 mins). In prodution.
Naturalist with a camera. In production.
From the pacific rim to the Serenghetti: The world of Bristol Foster.
Wilderness Magic: The creativity of Dan Gibson.
Baby Animals. (1 × 60 mins). In a joyful celebration of new life, the camera captures in magnificent close-up the first magical hours, days and weeks in the lives of baby animals in the North American wilderness. An enchanting family special. French version available. Released 1987.
In search of the hawk. (1 × 60 mins). The predatory behaviour of these magnificent birds of prey is carefully documented in this intimate life cycle portrait of two great aerial hunters of the North American plains, the spectacular ferruginous hawk and the Swainson's hawk. Released 1987.
Camera in the wilderness. (1 × 60 mins). The brilliant camera artistry of a gifted wildlife cinematographer is captured in this retrospective of his work, including his expeditions into the arctic and his visually stunning experiments with a slow motion photography using high speed cameras. Released 1987.

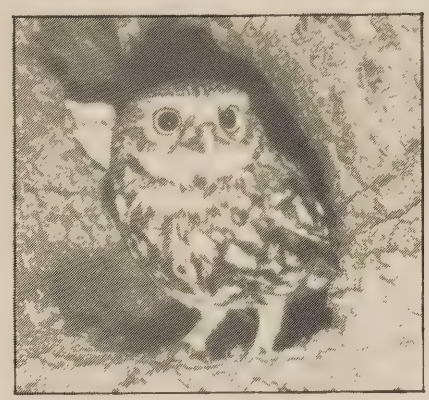
Animal aliens. (1 × 60 mins). An astonishing number of exotic species from Africa, Asia and all over the world survive in a wild state in isolated pockets scattered across North America. They turn up in surprising places and often for fascinating reasons. Released 1987.
1231 Yonge Street, Suite 201, Toronto, Ontario M4T 2T8, Canada. Tel: 416 924 2186. Telex: 06-22435. Fax: 416 924 611.

Riverside Pix

The life of the demoiselles(21 mins). This 'special award' winning film shows the fascinating life and play of an insect. Nymph-like in their expression, the close-ups expose yet another wonder of nature - almost like a ballet. By Carl Henrik Jensen.
Cultured killers. (24 mins). Everywhere enormous quantities of poison are used to fight pests and they often do more harm than good. After some time the pests gradually become immune and more powerful insecticides become necessary. This film shows how pests can be controlled by using other insects, leaving the environment unaffected. By Claus Bering.
Threatened forests.(19 mins). Rain and snow, acidified by pollutants maybe thousand miles away, are turning living waters into dying lakes and streams. Acidification causes toxic metals to be released ito the eco-systems, resulting in severe damage to wildlife as well as health hazards to humans. Until now this has mostly been a European and North American disaster and the film tells the story.
Nature in close-up (1 × 60 mins). The magic of photomicrography opens up an invisible world for our pleasure and amazement. Startingly beautiful images delight the eye as the camera reveals many of nature's hidden miracles French version available. Released 1987.
The man who loved birds. (1 × 60 mins). Delightful highlights of a remarkable life devoted to the filming of the birds of North and South America in their wilderness habitat. A rich variety of species, both common and rare. Released 1986.
Profiles of nature series. (65 × 30 mins). This award winning series features in-depth studies of individual wildlife species. The superb film material from leading wildlife cinematographers is presented in a scientifically accurate and entertaining package. Released 1984-86.
Wilders Plads 19, 1403 Copenhagen K - Denmark. Tel: 45-1-57727. Tlx: DK 21 293. Fax: 45-1-572753.

RPTA Ltd

The secret leopard(1 × 52 mins). A stunningly made film on the life of the elusive leopard. Filmed in Kenya's renowned Masai Mara Reserve, we follow a leopardess as she struggles to raise her cubs in Africa's competitive and hazardous big cat country. Released January 1987.
RSPB Films. (3 × 24 mins). The three latest films available through RPTA (worldwide excluding UK and Eire), are: 'Seabird City', the story of a gull colony many miles from the sea. 'Mud matters', on the many species dependent on our river estuaries; and 'A little owl's story', following a year in the life of an owl from birth until her own first brood hatches. Released April 1988.
Seymour Mews House, Seymour Mews, London W1H 9PE. Tel: 01-935 9000. Fax 01-487 3975. Tlx: 22872.



RSPB Film & Video Unit

Puffins(1 × 27 mins). An award winning film about the Puffins of the North Atlantic, including Britain, featuring a very rare all-white Puffin. Released February 1987.
Mud Matters. (1 × 29 mins). An award winning study of Britain's estuaries, the birds they support and the threats posed by man on these vitally important habitats. Released February 1988.
A little owl's story. (1 × 29 mins). A year in the life of a little owl from her birth to the fledging of her own first brood, a little over a year later. Released February 1988.
The Lodge, Sandy, Bedfordshire, SG19 2DL, UK. Tel: 0767 80551. Fax: 0767 292365. Tlx: 82469.

RTVE

Silencio Roto (Broken Silence)(15 ×

30mins). Study of vital conduct of the animals.
Juegos de la naturaleza (Nature Games)(13 × 30 mins). Life evolution and changes undergone from the first being until humankind.
El hombre y la tierra (Man and earth). (123 × 30 mins). Indepth study of nature and ecological system.
El Arca de Noe (Noah's Ark). (17 × 30 mins). Series about protection of nature.

Screen Ventures
Desert Island(52 mins). Released 1988.
Tavarra - A racing legend.(52 mins). Released 1988.
Mr Corbett's ghost. (60 mins).
49 Goodge Street, London W1P 1FB. Tel: 01-580 74489. Tlx: 21879. Fax: 01-631 1265.

SR Programs International
Fishing the west(26 × 22 mins). In its 6th year of production this series features good fishing techniques; breathtaking scenery and wildlife of North America and worldwide locals. Released 198788.
Scuba world. (30 × 30 mins). Now in its 5th year this series continues to provide a look at world beneath the ocean - 38 countries and destinations are covered. Diving, travel adventure, educational and nature. Includes 'Fishwatcher's Primer', a guide to 76 species. Released 198788.
co Mount Street, London W1Y 5HF. Tel: 01-493 2400. Fax: 01-629 1696. Tlx: 929970.

Telepool GmbH
Secrets of nature(10 × 30 mins). Explore the world's most unusual creatures in their natural habitat with 'Secrets of Nature'. This beautifully documented programming travels around the world to capture animals surviving the demands of their environments. From Japan to the United States, 'Secrets of nature' reveals the mysteries of animal life hidden amid the splendor of nature.
The Adventurers. (9 × 60 mins). Set out on an adventure with the courageous men and women who compete against themselves and nature to conquer the unknown.
Sonnenstrasse 21, 8000 Munich 2, W. Germany. Tel: 089 558760.

Telexport
The webless spiders(10 mins). The life and behaviour of spiders that don't weave webs to hunt for food.
The world of spider webs. (20 mins). Cross spiders and their ecological significance and function in nature.
Underground galleries. (25 mins). Best known natural underground beauties of Czechoslovak caves.
Gorkeho nam. 29, Prague, Czechoslovak. Tel: 236 4467. Tlx: 121800.

Thames Television International
In search of wildlife(6 × 25 mins). This unique series examines, through the eyes of internationally acclaimed artis David Shepard the different conservation problems of six threatened animals around the world. Released July 1988.
City Wildlife. (2 × 15 mins). This programme enters the world of city dwelling animals from cats to foxes which have learned to survive and thrive in our cities.
World Alive.(38 × 26 mins). Spectacular series on close-ups of the wildlife of three very different countries - Spain, Canada and Venezuela.
Botanic Man.(10 × 26 mins). Written and presented by ecologist Dr David Bellamy, this series traces the entire history of living things, from the beginnings in the ancient oceans to the present day.
149 Tottenham Court Road, London W1P 9LL. Tel:01-387 9494. Tlx: 25286. Fax: 01-388 6073.

Turner International
Cousteau's rediscovery of the world(27 hours). A collection of epic adventures in the natural world.
Whales weep not. (1 × 30 mins). Features in-depth observations of whales and the practice of whaling.
Okefenokee swamp. (1 × 60 mins). Study of the wildlife in United States swamp.
From no man's land a porpoise cries. (1 × 60 mins). Greenpeace's struggle to prevent the exploitation of the ocean's resources and wildlife.
25 Old Burlington Street, London W1X 1LB. Tel: 01-434 9323. Tlx 296493.

TVNZ International
Wild South - Tale of the crayfish(1 × 48 mins). Another excellent documentary from Television New Zealand's award-winning Natural History Unit. April 1988.
PO Box 3819 Auckland, New Zealand. Tel: 9-391414. Tlx: 60225. Fax: 9-794907.

TV Ontario
Nature watch(20 × 24 mins). Close-up studies of Asian wildlife using breakthrough video technology. April 1988.
The last horizon. (5 × 30 mins). Animal and human life in Australia's desert outback - superbly photographed. October 1987.
PO Box 200, Station Q., Toronto, Canada M4T 2TI.

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Ilmalantori 2 Tel: 358 0 15001
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Tyne Tees Enterprises

One step to oblivion(60 mins). Examining the plight of the black rhinoceros in Zambia which faces extinction. Released July 1988.
Turning the tide. (7 × 30 mins). In this hard hitting series David Bellamy is furious about the systematic destruction of planet earth. Released July 1987.
The industrious bee. (6 × 30 mins). This is a fascinating series which gives an insight into the mystery of the honey bee. Released March 1988.
15 Bloomsbury Square, London WC1A 2LJ. Tel: 01-405 8474. Fax: 01-242 2441. Tlx: 266316.

Video Arts Television

The desert's gift(4 × 26 mins). Four programmes looking at the history of the arabian horse - filmed in the Middle East and the UK the programmes feature stunning photography of these beautiful horses.
Nature in focus. (6 × 26 mins). A fascinating children's series looking at the wildlife that thrives in our countryside.
Raging Water. (22 × 3 mins). Classical music fillers set to stunning wildlife photography.
Dartmoor. (4 × 52 mins). The nature and wildlife of this famous region of western England are studied as the seasons pass.
17-19 Foley Street, London W1P 7LB. Tel: 01-636 9421. Fax 01-436 7426. Tlx: 924557

WesternWorld Television

Orphans of the wild(26 × 30 mins). How the young of various species are helped to survive in the wilderness. September 1987.
10495 Santa Monica Blvd. Los Angeles, CA 90025. Tel: 213 475 5500. Tlx: 910 342 6712. Fax: 213 475 2073.

Roger Whittaker Films

A bird's eye view - The Kookaburras and the Magpies(1 × 50 or 2 × mins). The Laughing Kookaburra and the Magpie are two of Australia's most loved birds.
But few people know the fascinating story of their private lives. Released June 1988.
Hunters of the skies - The Harriers and The Kites. (1 × 50 and 2 × 25 mins). The final episode of this award winning series on Australian birds of prey features the beautiful Harries and the prolific Kites. Released January 1988.
Stoneouse, Clavering Road, Seaforth, Sydney, Australia 2092. Tel: 94 5858.

Worldwide Television News

Earthfile(13 × 30 mins). Focuses on the global problems (and solutions) of Man and his environment. Each programme contains 5 six minute stories. Released February 1988.
31-36 Foley Street, London W1P 7LB. Tel: 01-323 3255. Fax: 01-580 1437. Tlx: 23915.

WQED

National Geographic Special: 'Elephants'(1 × 30 mins). A survey of this endangered species in Asia and Africa. Focuses on the man-made conditions that may bring about the extinction of this species: the ivory trade, the destruction of large expanses of land elephants need to survive, and the impact of their captivity in zoos. Also includes a unique study of how elephants communicate.
National Geographic special: 'Working dogs'. (1 × 60 mins). A look at dogs that work in the service of man, from dogs for the disabled to sheep herding dogs. Footage of rescue dogs at work in Mexican earthquake, world-class huskie sled dogs, and newsreel footage of dogs in WWII. Also investigates relationship between dogs and wolves.
National Geographic special - 'African Odyssey'. (1 × 60 mins). Tells the story of a pioneering husband and wife team of zoologists who have devoted their lives to saving wild animals in the Kalahari region of Africa. Bringing international attention to the tragic demise of wildlife, they were evicted from their adopted country of Botswana and forced to pursue their wildlife studies outside of the region they grew to know and love.
509 Madison Avenue, Suite 606, New York, NY 10022. Tel: 212 319 7561.

Yleisradio - Finnish Broadcasting Company

Pictures of Finland(26 and 30 mins). Finnish scenery from the north to the south. Released December 1987.
Teddy Bear's adventures.(8 × 9 mins). A humorous 8 part series about the life of a bear cub during the four seasons in Finnish Lapland.
Radio and TV Centre, SF-00240 Helsinki, Finland. Tel: 358-0 418811. Tlx: 121055. Fax: 144104.

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(4 HOURS)

Baby Animals
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ARGENTINA: TV

Rank	Programme	Channel	Rating
1	Cristal (Mexican soap)	9	32.5
2	Seis para triunfar (Ents)	9	27.2
3	Nuevediario (News)	9	24.7
4	International Soccer (sport)	2	24.6
5	Miami Vice	9	23.5
6	Film of the Week	9	23.2
7	La Noche del Domingo (ents)	13	22.7
8	A Brigade (US series)	9	22.5
9	Tu mundo y el mio (local soap)	11	22.2
10	Shaka Zulu	9	22.1

Source: IPSA – Buenos Aires – Argentina

FRANCE: TV

Week ending April 1988

Rank	Programme	Channel	Rating (Share)
1	Sacree Soiree	TF1	37
2	Le Maginal	T1	33
2	Sebastien c'est Fou	TF1	33
4	Le Roi des Cons	A2	31
5	Plus beau que moi tu Meurs	TF1	30
5	Sacree Soiree	TF1	30
5	Marc et Sophie	TF1	30
8	Intervention Delta	TF1	29
8	Sebastien c'est fou	TF1	29
10	La Roue de la Fortune	TF1	28

Source: Mediametrie

HOME VIDEO: UK

Week ending May 7, 1988

Rank	Title	Supplier
1	Crocodile Dundee	CBS/Fox
2	Dirty Dancing	Vestron
3	Lethal Weapon	Warner
4	The Fly	CBS/Fox
4	Nightmare on Elm Street 4	Warner
6	The Living Daylights	Warner
7	Blind Date	RCA/Columbia
8	Platoon	RCA/Columbia
9	Police Academy 4	Warner
10	Top Gun	CIC
11	Jumpin Jack Flash	CBS/Fox
12	The Golden Child	CIC
13	Name of The Rose	CBS/Fox
14	Children of a Lesser God	CIC
15	Out of Africa	CIC
16	Mosquito Coast	CBS/Fox
17	The Voyage Home – Star Trek	CIC
18	Short Circuit	CBS/Fox
19	Outrageous Fortune	Rank
20	Down and Out in Beverley Hills	Rank
20	Police Academy 3	Warner
20	Heartbreak Ridge	Warner

Source: Video at Home

NEW ZEALAND: TV

Week ending May 28, 1988

Rank	Programme	Channel	Rating
1	Rugby NZ vs Wales	1	35
2	MacGyver	2	34
2	Fair Gof	1	34
4	Crimewatch	1	29
5	Our World	1	27
6	This is Your Life	1	27
6	Rugby NZ v Wales	1	25
8	Magnum PI	2	24
8	The Flying Doctors	2	24
8	The Cosby Show	2	24
8	LA Law	2	24
12	Sons and Daughters	2	23
12	That's Fairly Interesting	2	23
12	Sons and Daughters	2	23
15	Coronation Street	1	22

Source: AGB Research

PHILIPPINES: TV

Week ending April 10, 1988

Rank	Programme	Channel	Rating
1	Lenten Special	13	24.6
2	Black Saturday Special	13	23.5
3	Holy Week Special	13	20.5
4	Twilight Zone	2	17.4
5	The Real Busters	2	15.3
6	Miami Vice	7	13.7
7	McGyver	9	13.5
8	All Star Wrestling	13	13.3
9	Daimos	2	12.6
10	Million Dollar Movies	2	11.6
11	IBC Presents	13	10.7
12	Solid Gold	13	10.6
	Bioman	2	10.6
13	Studio 9	9	10.4
14	TV Censored Bloopers	9	10.3
15	21 Jump St	7	10.2
16	The Equalizer	7	9.5
17	Hooperman	7	9.1
18	Weekend Thriller	4	8.9
19	Down Town	7	8.8
20	Tales of the Darkside	9	9.5

Source: Pulsitron TV Ratings Service AGB-Media Pulse, Inc.

AUSTRALIA: TV

Week ending March/April 1988

Rank	Title	Channel	Viewers (Thousands)
1	60 Minutes	9	2,112
2	Neighbours	10	1,927
3	The Cosby Show	9	1,926
4	A Country Practice	7	1,825
5	Alf	7	1,676
6	A Different World	9	1,498
7	Family Ties	7	1,493
8	Hey Dad	7	1,458
9	Hey, Hey, It's Saturday	9	1,449
10	Who's The Boss	9	1,433

Source: AGB Research Australia

CANADA: TV

Rank	Programme	Network	Ratings (thousands)
1	Academy Awards	CTV	4,412
2	Cosby Show	CTV	2,850
3	NHL Playoffs (Tue)	CBC	2,509
4	NHL Playoffs (Thu)	CBC	2,416
5	AP: Never Say Never	CTV	2,304
6	Different World	CTV	2,201
7	Disney Sunday Movie	CBC	2,164
8	SM: Frank Nitti	CTV	2,160
9	Dallas	CBC	2,071
10	CBC National News	CBC	1,720

Source: AC Nielsen

VIDEO CASSETTE SALES: UK

Rank	Title	Supplier
1	Dirty Dancing	Vestron
2	Nightmare on Elm St 3	Warner
3	Living Daylights	Warner
4	Jaws 4: Revenge	CIC
5	China Girl	Vestron
6	Malone	Rank
7	Roxanne	RCA/Columbia
8	Teenwolf Too	Entertainment in Video
9	No Mercy	CBS/Fox
10	Creepshow 2	New World
11	Jumping Jack Flash	CBS/Fox
12	Angel Heart	Guild
13	La Bamba	RCA/Columbia
14	Steel Dawn	Virgin
15	Raising Arisona	CBS/Fox

Source: Lightning Distribution

UNITED STATES: TV

Week ending June 19, 1988

Rank	Programme	Channel
1	Night Court	NBC
2	A Different World	NBC
3	Cheers	NBC
4	NBA Finals Game 5	CBS
5	Golden Girls	NBC
6	Bill Cosby	NBC
7	CBS Sunday Movie	CBS
8	60 Minutes	CBS
9	NBA Finals Game 4	CBS
10	L.A. Law	NBC

Source: Nielsen

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INTERNATIONAL EVENTS

September 6-9	**Sydney, Australia**, *4th Pacific International Media Market (PIMM).*
September 23-27	**Brighton, UK** *International Broadcasting Convention IBC Secretariat, IEE, Savoy Place, London WC2R 0BL. Tel: London 240 1871 Telex: 261176 Fax: 1 240 7735*
September 21-25	**Montbeliard, France**, *4th International Video and TV Festival (Tel: 81-433467)*
September 23-30	**Las Vegas, Nevada, US**, *Cinetex Convention for Film, TV and Video.*
October 5-11	**Bristol, UK**, *Wildscreen International. (Festival Director: 272 292656)*
October 9-12	**Valencia, Spain.** *TV-Med'88. Mediterranean Television Festival. Tel: 332 1506 Telex: 63427*
October 16-21	**Montpellier, France**, *1st International Video Dance Grand Prix. (Tel: 72 5795)*
October 14-18	**Cannes, France,** *MIPCOM (Tel: 499 2317)*
October 17-23	**Plovdiv, Bulgaria**, *16th Edition of The Golden Chest International TV Festival.*
October 21-23	**Bracknell, UK.** *National Video Festival. The Media Centre, South Hill Park, Bracknell, Berkshire RG12 4PA.*
November 7-13	**London Screenings.** *(Tel: London 228 7459)*
November 14-18	**Blagoevgrad, Bulgaria**. *The Golden Antenna. First International Festival of Entertainment television programmes.*

While every effort is made to ensure accuracy, TV World cannot be held responsible for errors in this information.

Domestic TV bliss

► **continued from p33**

the point that the programme's host, Jean-Pierre Hutin, has been able to exploit his show's popularity by publishing a monthly magazine on the same subject.

As has Alain Bougrain-Dubourg, the host of *Entre Chien et Loup,* who in collaboration with such celebrities as Brigitte Bardot, has also used his programme to lobby for animal rights.

Having begun his efforts 13 years ago at Antenne 2 with such programmes as *Des Animaux et des Hommes* and *Terre des Bêtes,* Bougrain-Dubourg has attemped to provide an alternative to *Trente Millions d'Amis'* traditionalist approach by, on the one hand, dealing more with animals in their wild state, but also, on the other, by doing his show before a live public, and introducing every week a guest star. *Trente Millions d'Amis* seems to have been influenced by Buougrain-Dubourg, for it too recently has added a bit of humour to its offerings, for example, presenting a documentary on 18 June, the anniversary of Charles de Gaulle's 1940 BBC broadcast calling for French resistance to the country's German occupiers, not on De Gaulle, but on *Grisgris,* his pet cat.

The passion for the domestic pet is such that Antenne 2 has even come up with a gameshow, *Betes à Malices,* where celebrities are tested on their knowledge of animals and their habits. Here too, although an attempt was made to deal with wildlife, the gameshow participants, if not the audience, seem to prefer animals in their domesticated form. ■

TV World August features Children's TV

Ring Sarah Horner or Lydia Fairfield now on 44-1 834 7676 for more details

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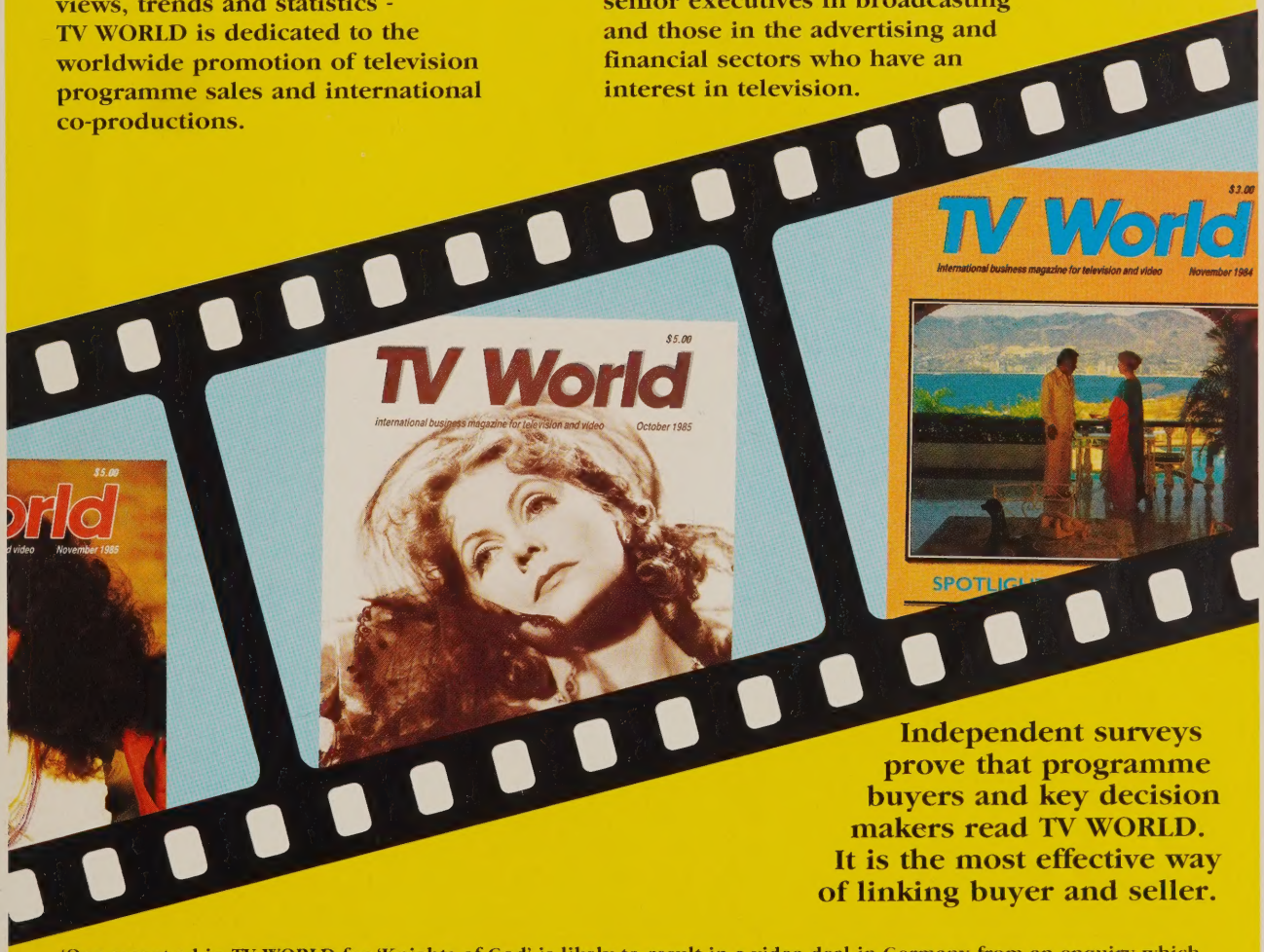

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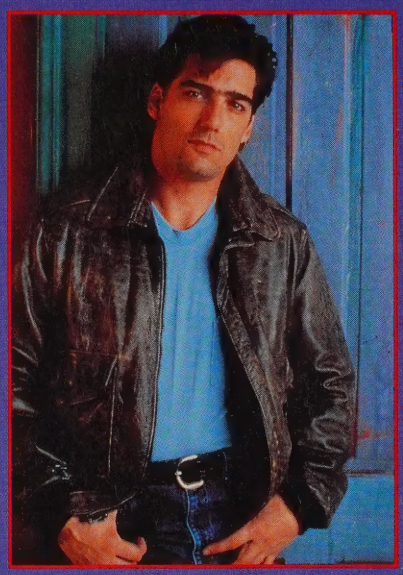

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